H. Greenwood

TWENTY-FOUR
NEGRO MELODIES

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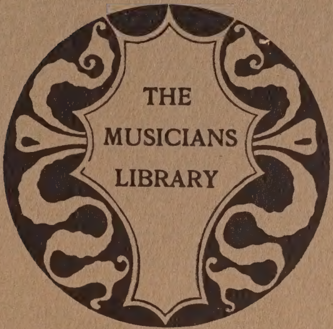
S. COLERIDGE-TAYLOR



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TWENTY-FOUR NEGRO MELODIES
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TWENTY-FOUR
NEGRO MELODIES

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S. COLERIDGE-TAYLOR

Op. 59

WITH A PREFACE BY
BOOKER T. WASHINGTON

THE
MUSICIANS
LIBRARY

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CONTENTS

SOUTHEAST AFRICA

PAGE
At the dawn of day (*Loko ku ti ga*) 1
The stones are very hard (*Maribye ma nonoha ngopfu*) 5
Take Nabandji (*Thata Nabandji*) 8
They will not lend me a child (*A ba boleki nwana!*) 12

SOUTH AFRICA

Song of Conquest (*Ringendje*) 16
Warriors' Song 23

WEST AFRICA

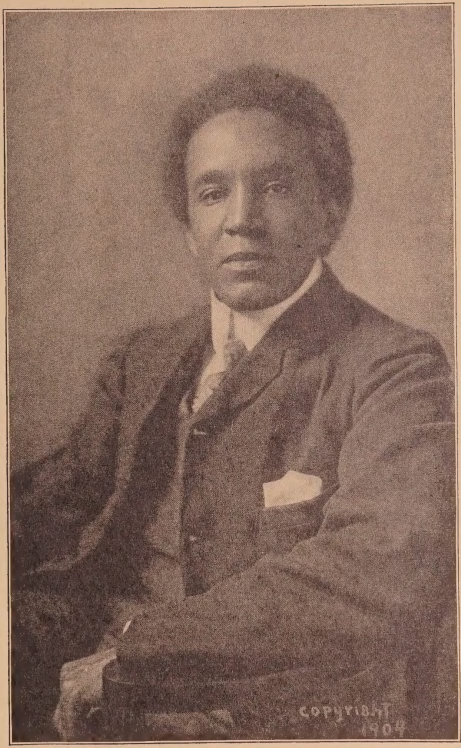
O lo ba 30

WEST INDIES

The Bamboula (African Dance) 39

AMERICA

The angels changed my name 44
Deep river 50
Didn't my Lord deliver Daniel? 56
Don't be weary, traveler 62
Going up 66
I'm troubled in mind 71
I was way down a-yonder (Dum-a-lum) 75
Let us cheer the weary traveler 80
Many thousand gone 85
My Lord delivered Daniel 91
Oh, He raise a poor Lazarus 96
Pilgrim's Song 103
Run, Mary, run 107
Sometimes I feel like a motherless child 112
Steal away 116
Wade in the water 122



S. Coleridge-Taylor

SAMUEL COLERIDGE-TAYLOR

IT is given to but few men in so short a time to create for themselves a position of such prominence on two continents as has fallen to the lot of Samuel Coleridge-Taylor. Born in London, August 15, 1875, Mr. Coleridge-Taylor is not yet thirty. His father, an African and a native of Sierra Leone, was educated at King's College, London, and his medical practice was divided between London and Sierra Leone.

As a child of four and five Coleridge-Taylor could read music before he could read a book. His first musical instruction was on the violin. The piano he would not touch, and did not for some years. As one of the singing-boys in St. George's Church, Croydon, he received an early training in choral work. At fifteen he entered the Royal College of Music as a student of the violin. Afterwards winning a scholarship in composition he entered, in 1893, the classes of Sir Charles Villiers Stanford, with whom he studied four years or more.

Mr. Coleridge-Taylor early gave evidence of creative powers of a high order, and to-day, at the age of twenty-nine, he ranks as one of the most interesting and remarkable of British composers and conductors. Aside from his creative work, he is actively engaged as a teacher in Trinity College, London, and as conductor of the Handel Society, London, and the Rochester Choral Society. At the Gloucester Festival of 1898 Mr. Coleridge-Taylor attracted general notice by the performance of his *Ballade in A minor*, for orchestra, Op. 33, which he had been invited to conduct. His remarkably sympathetic setting in cantata form of portions of Longfellow's *Hiawatha*, Op. 30, has done much to make him known in England and America. This triple choral work, with its haunting melodic phrases, bold harmonic scheme, and vivid orchestration, was produced one part or scene at a time. The work was not planned as a whole, for the composer's original intention was to set *Hiawatha's Wedding Feast* only. This section was first performed at a concert of the Royal College of Music under the conductorship of Stanford, November 11, 1898. In response to an invitation from the committee of the North Staffordshire Musical Festival *The Death of Minnehaha*, Op. 30, No. 2, was written, and given under the composer's direction at Hanley, October 26, 1899. The overture to *The Song of Hiawatha*, for full orchestra, Op. 30, No. 3, a distinct work, was composed for and performed at the Norwich Musical Festival of 1899. The entire work, with the added third part,—*Hiawatha's Departure*, Op. 30, No. 4,—was first given by the Royal Choral Society in Royal Albert Hall, London, March 22, 1900, the composer conducting.

The first performance of the entire work in America was given under the direction of Mr. Charles E. Knauss by the Orpheus Oratorio Society in Easton, Pa., May 5, 1903. The Cecilia Society, of Boston, under Mr. B. J. Lang, gave the first performance of *Hiawatha's Wedding Feast* on March 14, 1900; of *Hiawatha's Departure* on December 5, 1900; and on December 2, 1902, *The Death of Minnehaha*, together with *Hiawatha's Departure*.

In 1902 Mr. Coleridge-Taylor was invited to conduct at the Sheffield Musical Festival his orchestral and choral rhapsody *Meg Blane*, Op. 48. The fact that this work was given on the same program with a Bach cantata, Dvořák's *Stabat Mater* and Tchaïkovsky's *Symphonie Pathétique* indicates the high esteem in which the composer is held.

A sacred cantata of the dimensions and style of a modern oratorio, *The Atonement*, Op. 53, was first given at the Hereford Festival, September 9, 1903, under the composer's bâton, and its success was even greater at the first London performance in the Royal Albert Hall on Ash Wednesday, 1904, the composer conducting. The first performance of *The Atonement* in this country was by the Church Choral Society under Richard Henry Warren at St. Thomas's Church, New York, February 24 and 25, 1904. Worthy of special mention are the *Quintet for Clarinet and Strings*, Op. 6 (1897), which Joachim has given, and the *Sorrow Songs*, Op. 57 (1904),—a setting of six of Christina Rossetti's exquisite poems.

Beside the works already mentioned are a *Nonet for Piano, Strings and Wind*, Op. 3 (1894), *Symphony in A minor*, Op. 7 (1895), *Solemn Prelude for Orchestra*, Op. 40 (1899), between thirty and forty songs, various piano solos, anthems and part songs, and works in both large and small form for the violin with orchestra or piano.

Mr. Coleridge-Taylor has written much, has achieved much. His work, moreover, possesses not only charm and power but distinction, the individual note. The genuineness, depth and intensity of his feeling, coupled with his mastery of technique, spontaneity, and ability to think in his own way, explain the force of the appeal his compositions make. Another element in the persuasiveness of his music lies in its naturalness, the directness of its appeal, the use of simple and expressive melodic themes, a happy freedom from the artificial. These traits, employed in the freedom of modern musical speech, coupled with emotional power and supported by ample technical resource, beget an utterance quick to evoke response.

The paternity of Mr. Coleridge-Taylor and his love for what is elemental and racial found rich expression in the choral work by which he is best known, and more obviously in his *African Romances*, Op. 17, a set of seven songs; the *African Suite* for the piano, Op. 35; and *Five Choral Ballads*, for baritone solo, quartet, chorus and orchestra, Op. 54, being a setting of five of Longfellow's *Poems on Slavery*. The transcription of Negro melodies contained in this volume is, however, the most complete expression of Mr. Coleridge-Taylor's native bent and power. Using some of the native songs of Africa and the West Indies with songs that came into being in America during the slavery *régime*, he has in handling these melodies preserved their distinctive traits and individuality, at the same time giving them an art form fully imbued with their essential spirit.

It is especially gratifying that at this time, when interest in the plantation songs seems to be dying out with the generation that gave them birth, when the Negro song is in too many minds associated with "rag" music and the more reprehensible "coon" song, that the most cultivated musician of his race, a man of the highest æsthetic ideals, should seek to give permanence to the folk-songs of his people by giving them a new interpretation and an added dignity.

⁂

Negro music is essentially spontaneous. In Africa it sprang into life at the war dance, at funerals, and at marriage festivals. Upon this African foundation the plantation songs of the South were built. According to the testimony of African students at Tuskegee there are in the native African melodies strains that reveal the close relationship between the Negro music of America and Africa, but the imagery and sentiments to which the plantation songs give expression are the outcome of the conditions in America under which the transported children of Africa lived. Wherever companies of Negroes were working together, in the cotton fields and tobacco factories, on the levees and steamboats, on sugar plantations, and chiefly in the fervor of religious gatherings, these melodies sprang into life.

Oftentimes in slavery, as to-day in certain parts of the South, some man or woman with an exceptional voice was paid to lead the singing, the idea being to increase the amount of labor by such singing.

The Negro folk-song has for the Negro race the same value that the folk-song of any other people has for that people. It reminds the race of the "rock whence it was hewn," it fosters race pride, and in the days of slavery it furnished an outlet for the anguish of smitten hearts. The plantation song in America, although an outgrowth of oppression and bondage, contains surprisingly few references to slavery. No race has ever sung so sweetly or with such perfect charity, while looking forward to the "year of Jubilee." The songs abound in Scriptural allusions, and in many instances are unique interpretations of standard hymns.

The songs that had their origin in Virginia and the more northern of the Southern States, where the slave changed masters less often, and where he was under the personal care and guidance of his owner, are more bright and joyous in tone than are those which were sung in the Gulf States, where the yoke of slavery was more oppressive. The songs of the lower South are sadder in tone, less buoyant than are those of the upper South.

The plantation songs known as the "Spirituals" are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in the camp meetings, the revivals and in other religious exercises. They breathe a child-like faith in a personal Father, and glow with the hope that the children of bondage will ultimately pass out of the wilderness of slavery into the land of freedom. In singing of a deliverance which they believed would surely come, with bodies swaying, with the enthusiasm born of a common experience and of a common hope, they lost sight for the moment of the auction-block, of the separation of mother and child, of sister and brother. There is in the plantation songs a pathos and a beauty that appeals to a wide range of tastes, and their harmony makes abiding impression upon persons of the highest culture. The music of these songs goes to the heart because it comes from the heart.

The question is often asked to what extent are these songs being sung by the colored people and to what extent are they being preserved. In the larger city churches they are being used but little; but in the smaller towns, and in the country districts, where the colored people live in greater numbers, their use is quite general, and new ones appear from time to time. Several schools and colleges of the South make an effort to preserve these songs, and at Fisk, Hampton and Tuskegee, they are sung constantly. New students coming from remote parts of the South occasionally bring in new ones. While some of the colored people do not encourage the singing of the songs because they bring up memories of the trying conditions which gave them rise, the race as a whole realizes that apart from the music of the Red Man the Negro folk-song is the only distinctively American music, and is taking pride in using and preserving it.

It is, I repeat, a cause for special gratitude that the foremost musician of his race, a man in the zenith of his powers, should seek to chronicle, and thus perpetuate, the old melodies that are so rapidly passing away.

Mr. Coleridge-Taylor is himself an inspiration to the Negro, since he himself, the child of an African father, is an embodiment of what are the possibilities of the Negro under favorable environment. In his preface to the *Cabin and Plantation Songs*, as sung by Hampton students, Mr. Thomas P. Fenner said four decades ago, "The freedmen have an unfortunate inclination to despise this music [Negro music] as a vestige of slavery; those who learned it in the old time, when it was the natural outpouring of their sorrows and longings, are dying off, and if efforts are not made for its preservation, the country will soon have lost this wonderful music of bondage. It may be that this people which has developed such a wonderful musical sense in its degradation will, in its maturity, produce a composer who would bring the music of the future out of this music of the past." May we not look to Samuel Coleridge-Taylor for a fulfilment of this prophecy?

Booker T. Washington,

Tuskegee Institute, Alabama, October 24, 1904.

TWENTY-FOUR NEGRO MELODIES
TRANSCRIBED BY
S. COLERIDGE-TAYLOR

FOREWORD

THE Negro Melodies in this volume are not merely arranged*—on the contrary they have been amplified, harmonized and altered in other respects to suit the purpose of the book. I do not think any apology for the system adopted is necessary. However beautiful the actual melodies are in themselves, there can be no doubt that much of their value is lost on account of their extreme brevity and unsuitability for the ordinary amateur.*

What Brahms has done for the Hungarian folk-music, Dvořák for the Bohemian, and Grieg for the Norwegian, I have tried to do for these Negro Melodies. The plan adopted has been almost without exception that of the Tema con Variazioni. *The actual melody has in every case been inserted at the head of each piece as a motto. The music which follows is nothing more nor less than a series of variations built on the said motto. Therefore my share in the matter can be clearly traced, and must not be confounded with any idea of "improving" the original material any more than Brahms' Variations on the Haydn Theme "improved"* that.

A word of explanation may not be out of place regarding the meanings of some of the Melodies—particularly those from Africa, which have in some instances no words to guide the reader. Some of the titles may be taken figuratively; thus, "The stones are very hard" may mean, "Life is difficult," or that the path which the singer was treading at the time was really stony. The meaning of "They will not lend me a child" is more obvious. In countries where a childless married woman is considered less than nothing, it is only natural that such an one should try to borrow a child for adoption—a plan not, I believe, by any means unknown among more civilized peoples. Her lament on finding she is unable to discover a child is therefore literal in every sense of the word.

There is a great distinction between the African *Negro and the* American *Negro Melodies. The African would seem to be more martial and free in character, whereas the American are more personal and tender, though notable exceptions to this rule can be found on either side. One of the most striking points regarding this music is, in the author's opinion, its likeness to that of the Caucasian race. The native music of India, China and Japan, and in fact all non-European music, is to our more cultivated ears most unsatisfactory, in its monotony and shapelessness. The music of Africa (I am not thinking of American Negro music, which may or may not have felt some white influence) is the great and noteworthy exception. Primitive as it is, it nevertheless has all the elements of the European folk-song and it is remarkable that no alterations have had to be made before treating the Melodies. This is even so with the example from* West *Africa—a highly original number. One conclusion may be safely drawn from this—the Negro is really and truly a most musical personality. What culture may do for the race in this respect has yet to be determined, but the underlying musical nature cannot for a moment be questioned.*

I should like to acknowledge the valuable material I have obtained from Monsieur Henri Junod's excellent and sympathetic little book "Les Chants et les Contes des Ba Ronga." Also I am indebted to Mrs. Victoria Randall for the only specimen of West African music. Nor must I forget the late world-renowned and deeply lamented Frederick J. Loudin, manager of the famous Jubilee Singers, through whom I first learned to appreciate the beautiful folk-music of my race, and who did so much to make it known the world over.

London, England, December 17, 1904

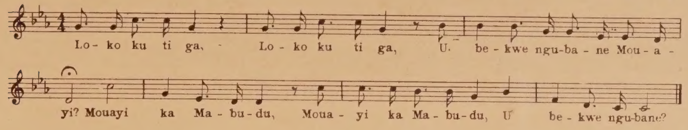
S. Coleridge-Taylor

AT THE DAWN OF DAY

(LOKO KU TI GA)

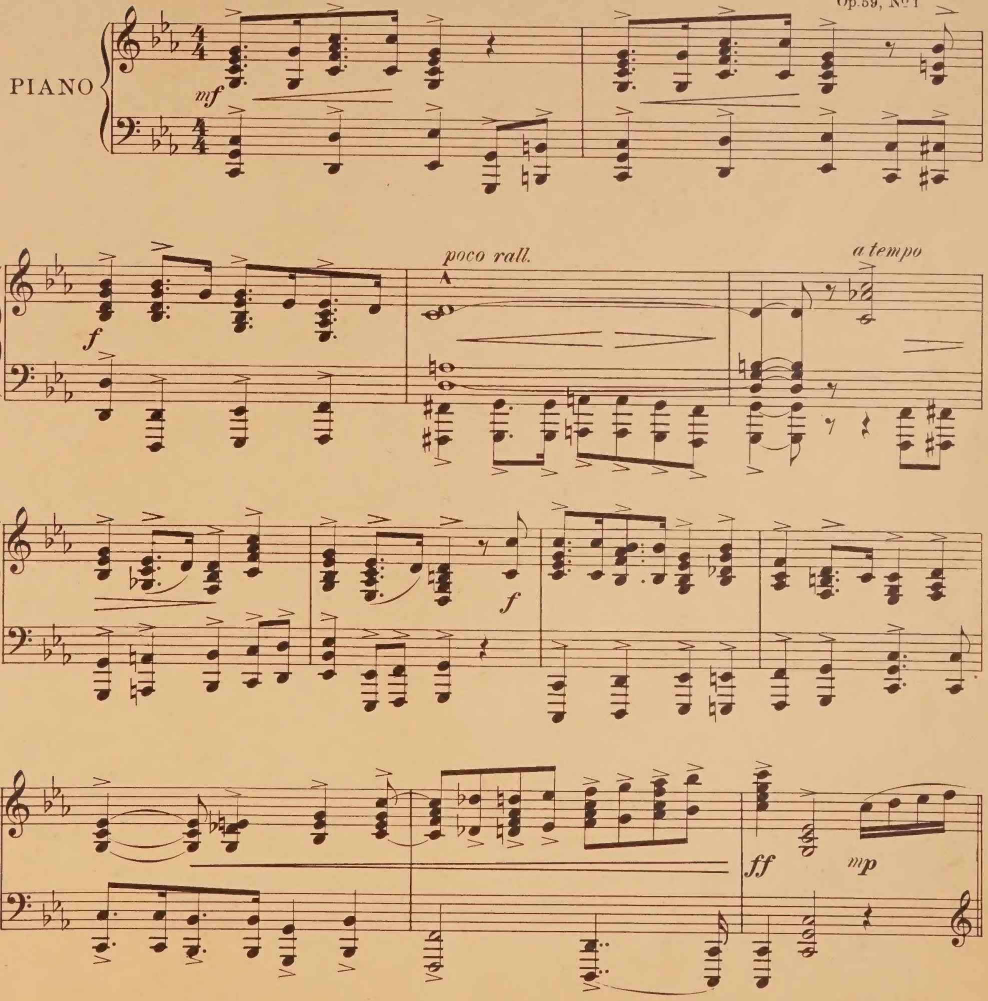
From M. Henri Junod's
"Les Chants et les Contes des Ba-Ronga"

South East Africa


Lo - ko ku ti ga, - Lo - ko ku ti ga, U. be - kwe ngu-ba - ne Mou - a -
yi? Mouayi ka Ma - bu - du, Moua - yi ka Ma - bu - du, U be - kwe ngu-bane?

Maestoso

S. COLERIDGE-TAYLOR
Op. 59, No 1



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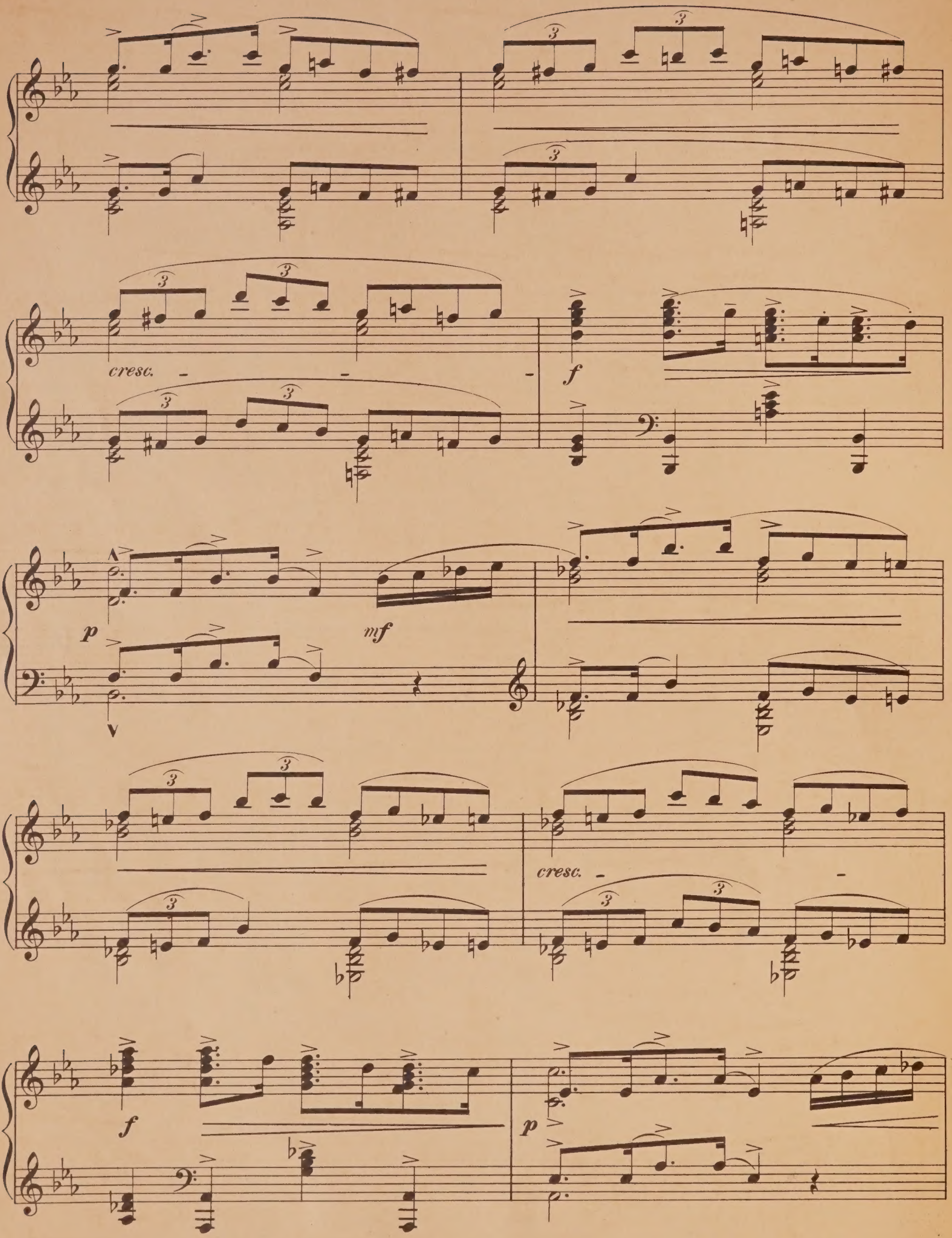
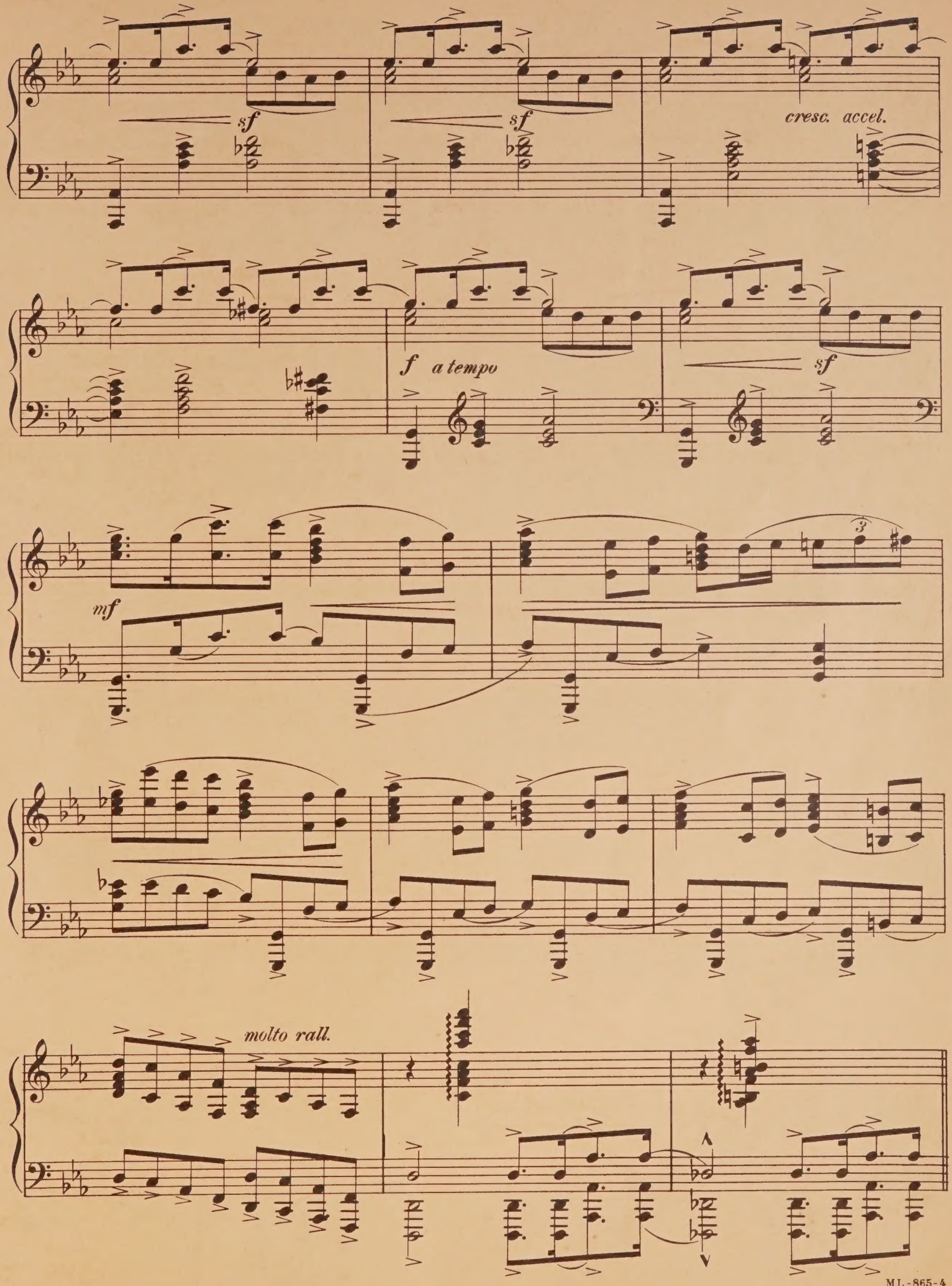
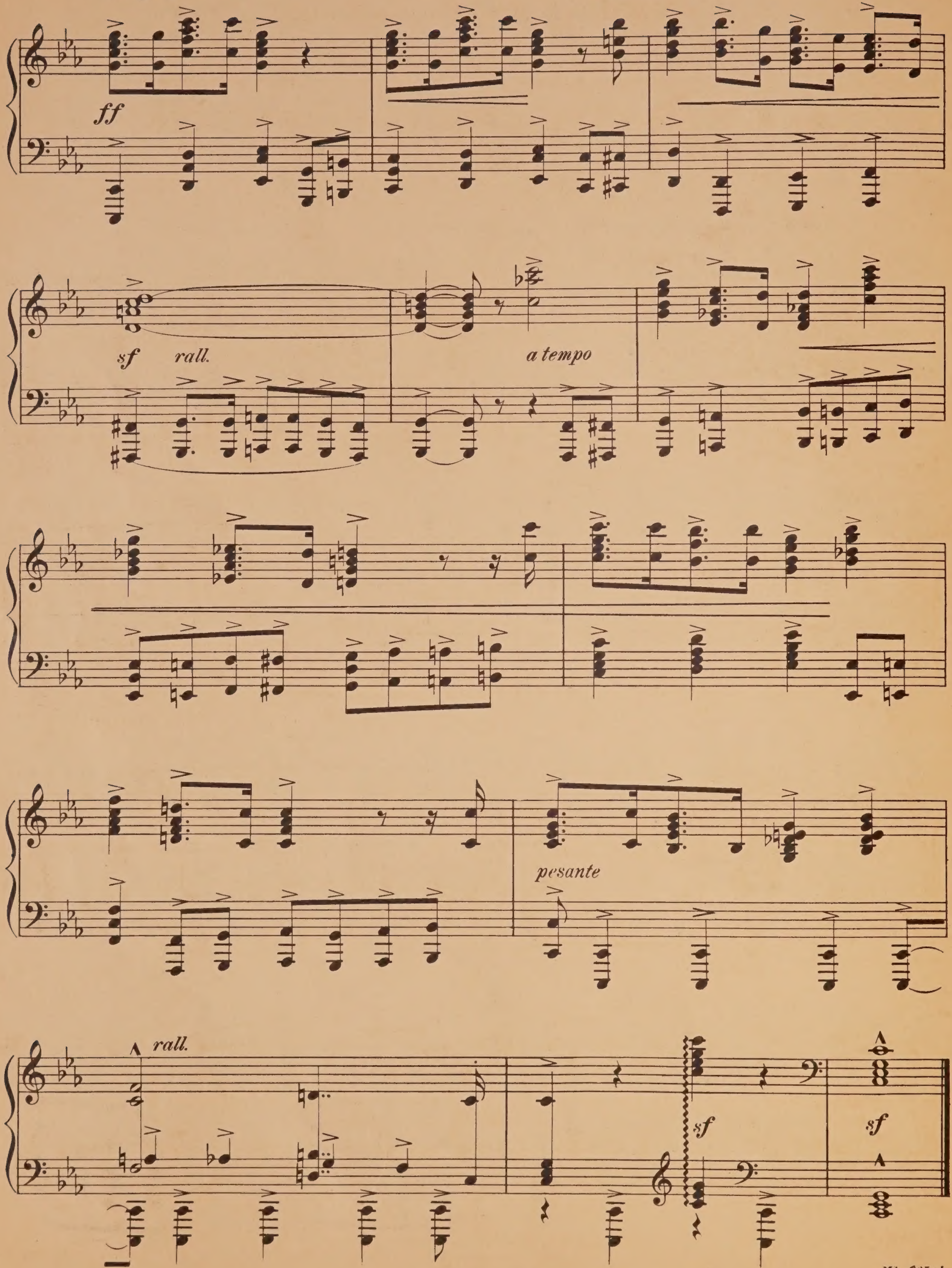

cresc.
f
p
mf
cresc.
f
p


sf
sf
cresc. accel.
f a tempo
sf
mf
3
molto rall.

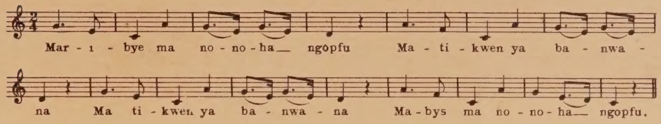
Tempo I



THE STONES ARE VERY HARD
(MARIBYE MA NONOHA NGOPFU)

From M. Henri Junod's
"Les Chants et les Contes des Ba-Ronga"

South-East Africa


Mar - i - bye ma no - no - ha ngopfu Ma - ti - kwen ya ba - nwa -
na Ma ti - kwen ya ba - nwa - na Ma - bys ma no - no - ha ngopfu.

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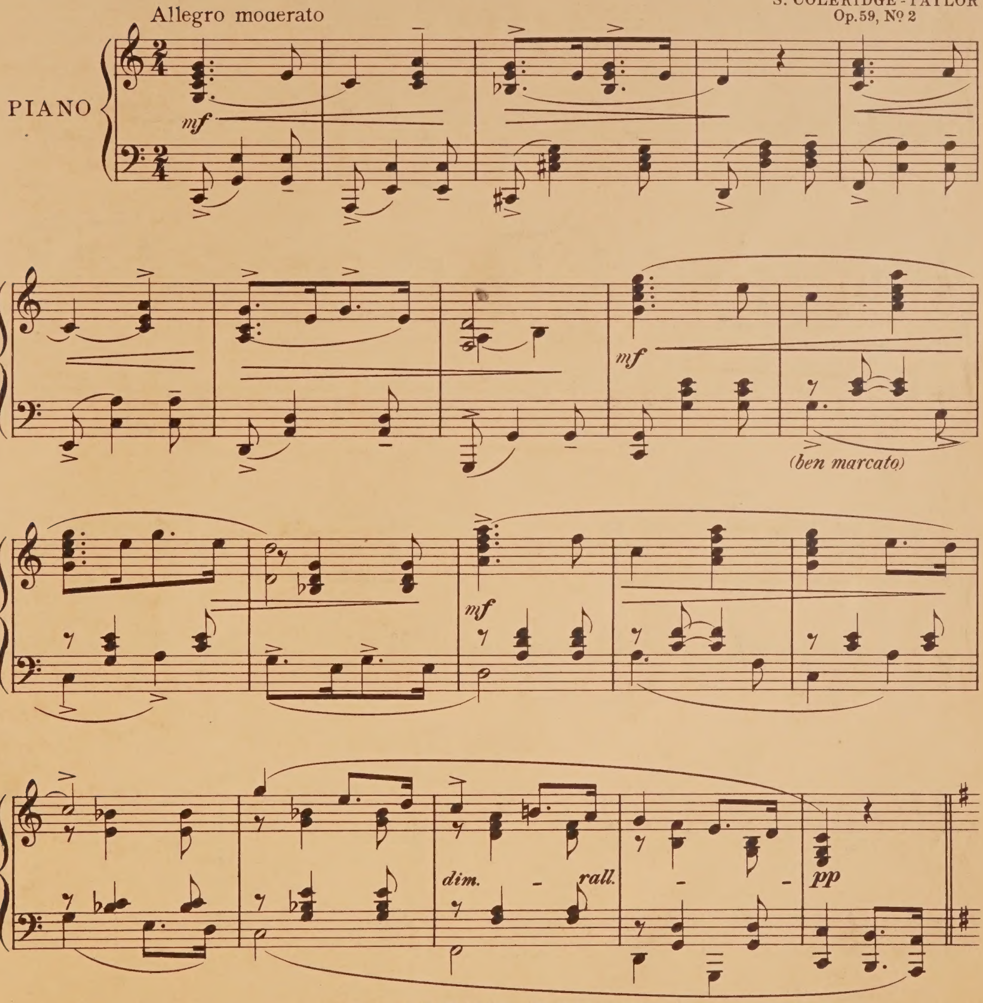
Op. 59, No 2



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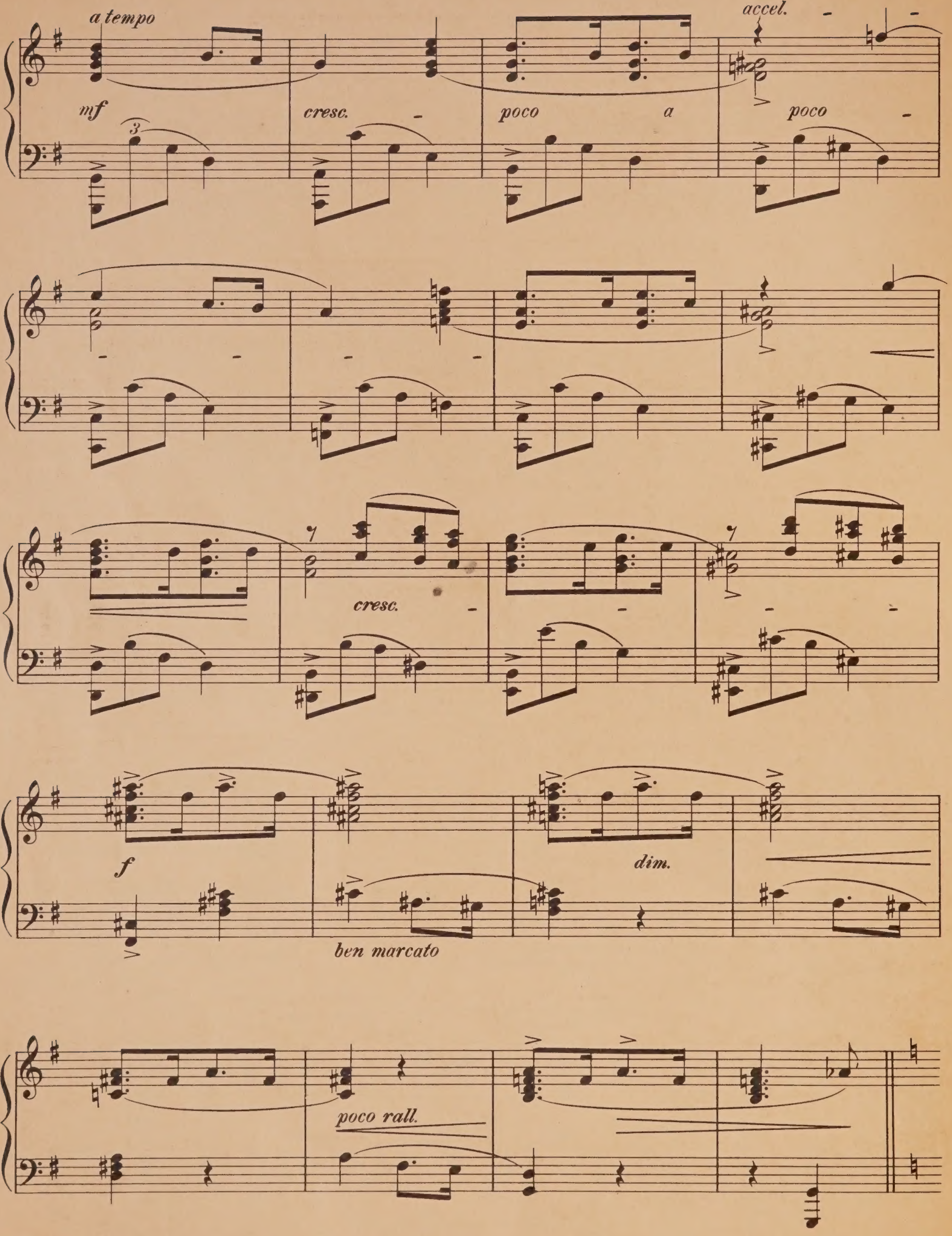
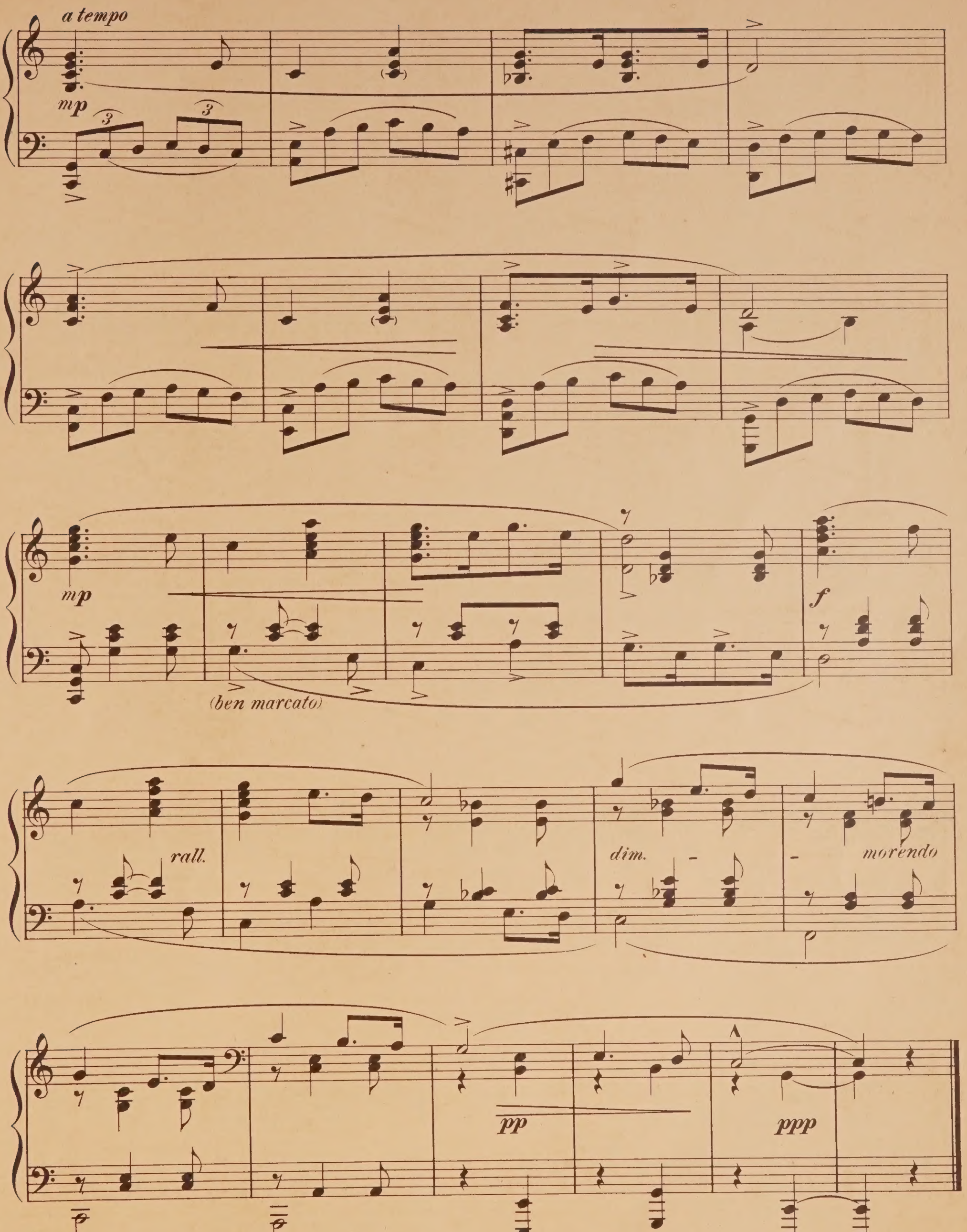

a tempo
accel.
mf
3
cresc.
poco
a
poco
cresc.
f
ben marcato
dim.
poco rall.

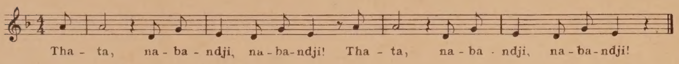

a tempo
mp
3
3
mp
(ben marcato)
f
rall.
dim.
morendo
pp
ppp

TAKE NABANDJI

(THATA NABANDJI)

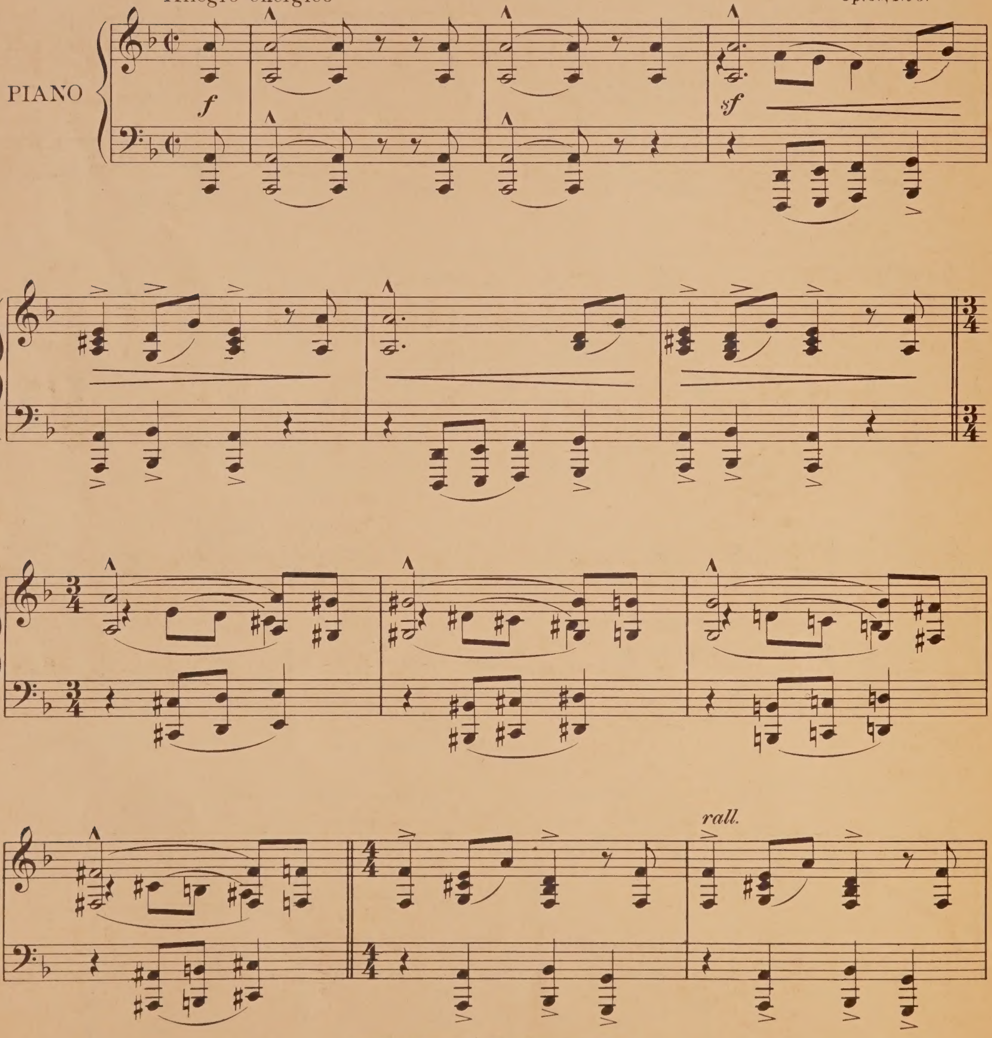
From M. Henri Junod's
"Les Chants et les Contes des Ba-Ronga"

South East Africa


Tha - ta, na - ba - ndji, na - ba - ndji! Tha - ta, na - ba - ndji, na - ba - ndji!

S. COLERIDGE-TAYLOR
Op. 59, Nº 3.

Allegro energico



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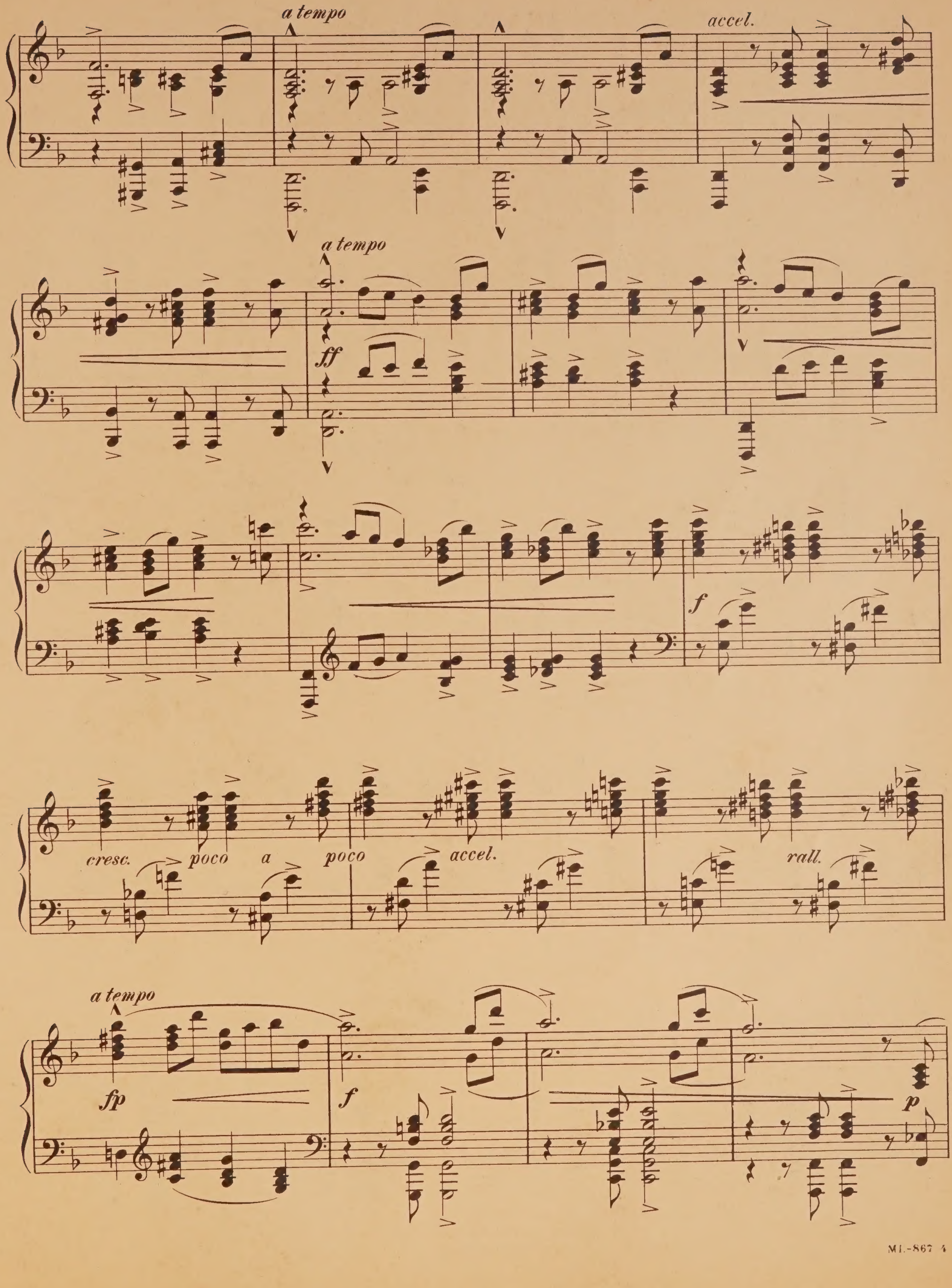
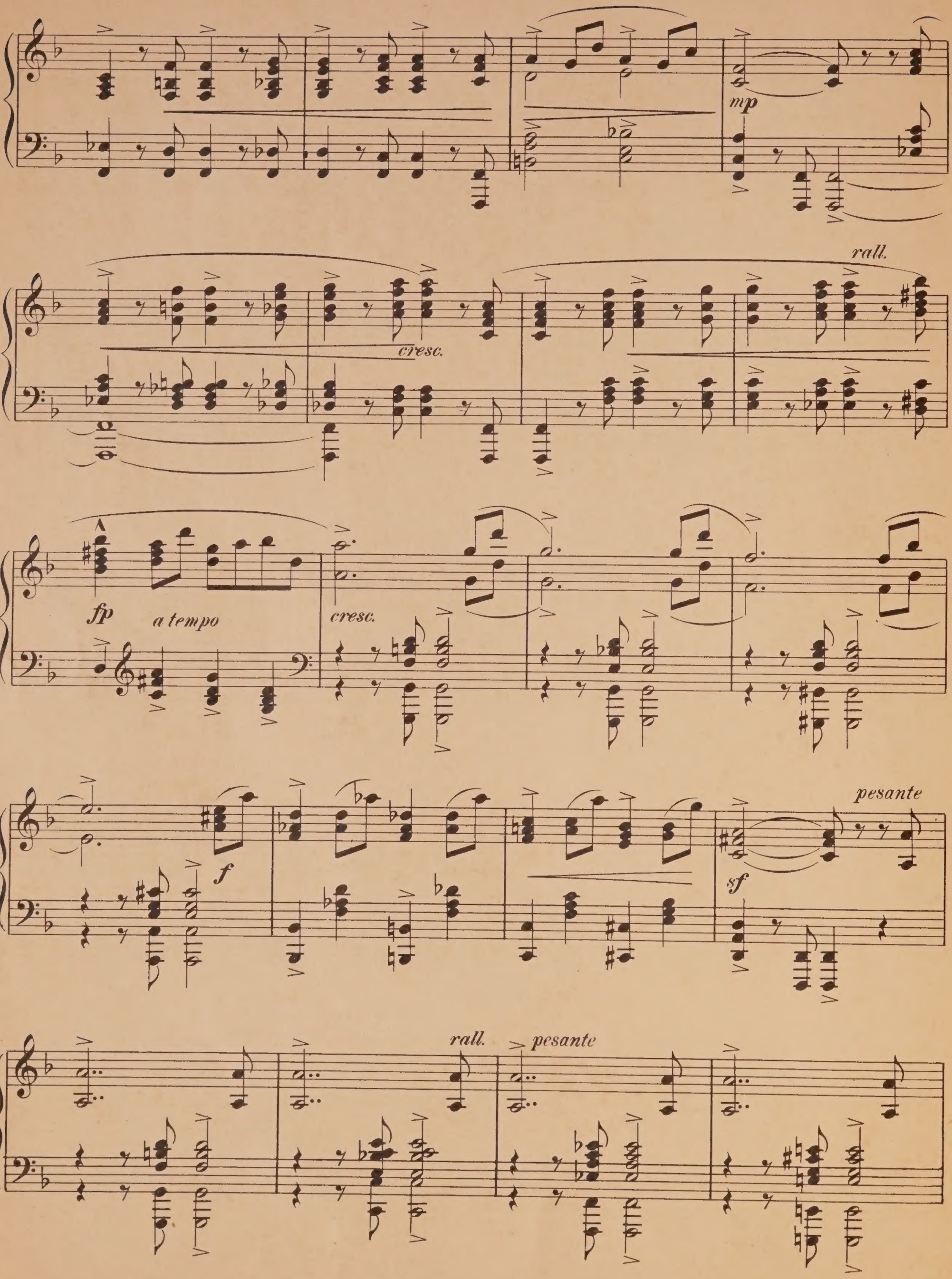
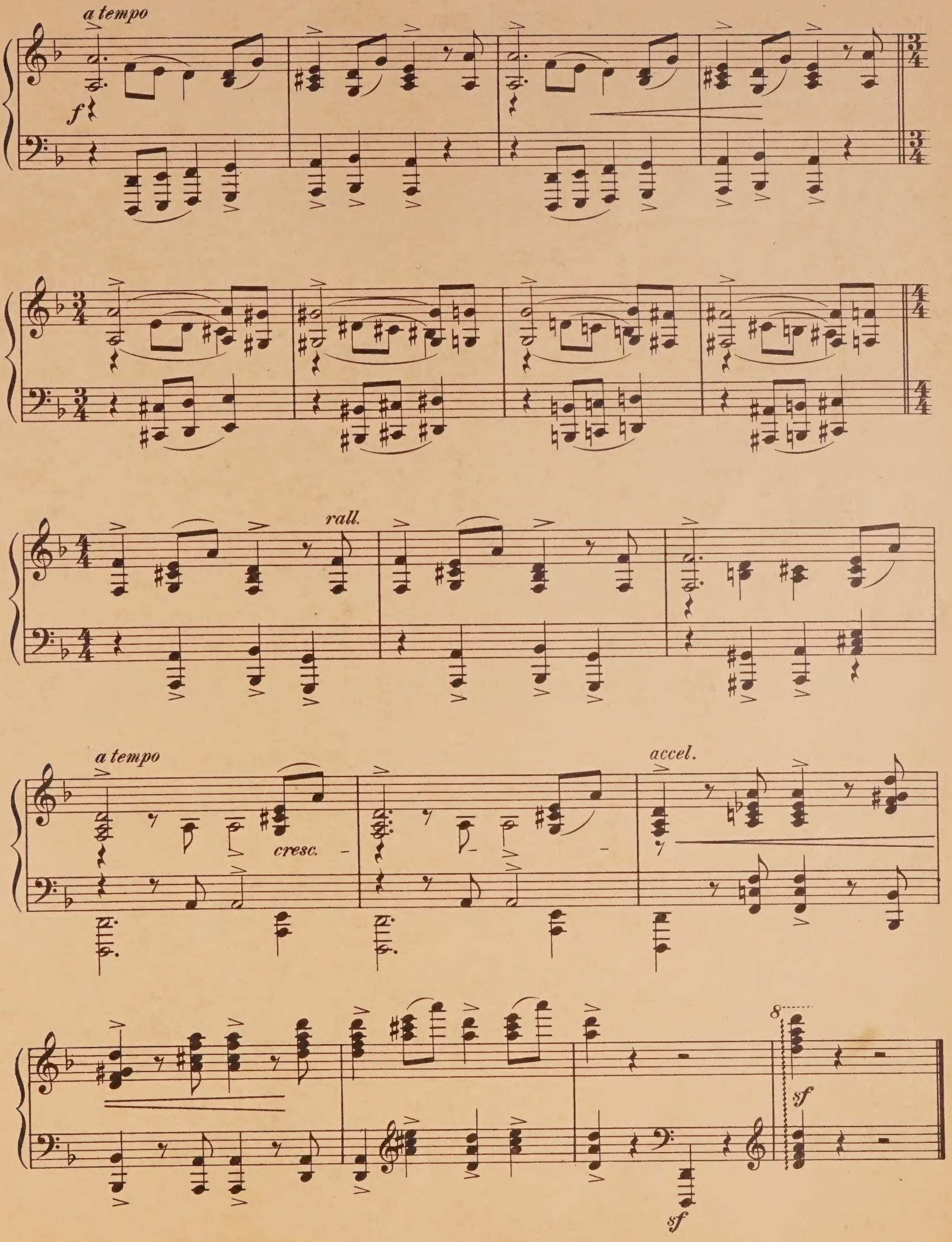

a tempo
accel.
a tempo
ff
f
cresc.
poco
a
poco
accel.
rall.
a tempo
fp
f
p


mp
rall.
cresc.
fp
a tempo
cresc.
f
pesante
sf
rall.
pesante

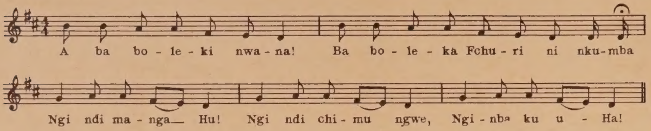

a tempo
f
rall.
a tempo
cresc.
accel.
8
sf
sf

THEY WILL NOT LEND ME A CHILD

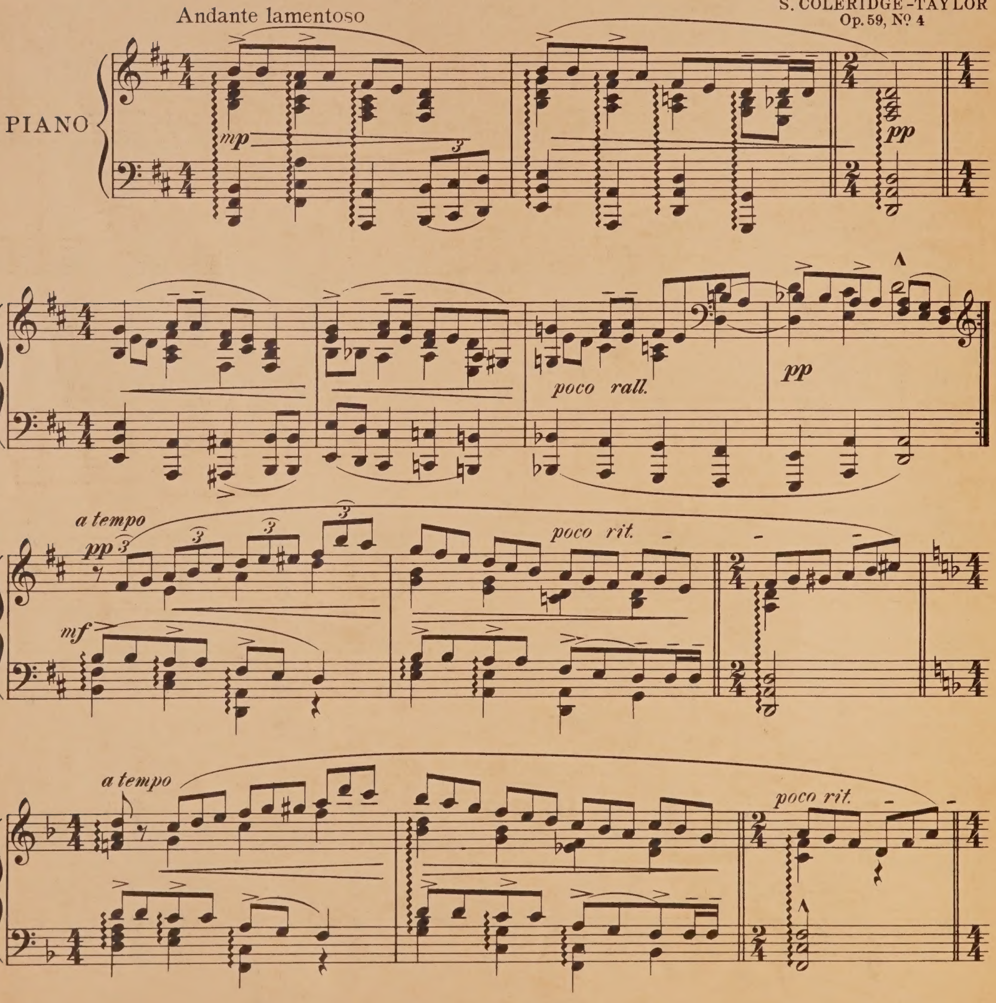
(A BA BOLEKI NWANA!)

From M. Henri Junod's
"Les Chants et les Contes des Ba-Ronga"

South East Africa


A ba bo-le-ki nwa-na! Ba bo-le-ka Fchu-ri ni nku-mba
Ngi ndi ma-nga__ Hu! Ngi ndi chi-mu ngwe, Ngi-nba ku u-Ha!

S. COLERIDGE-TAYLOR
Op. 59, Nº 4



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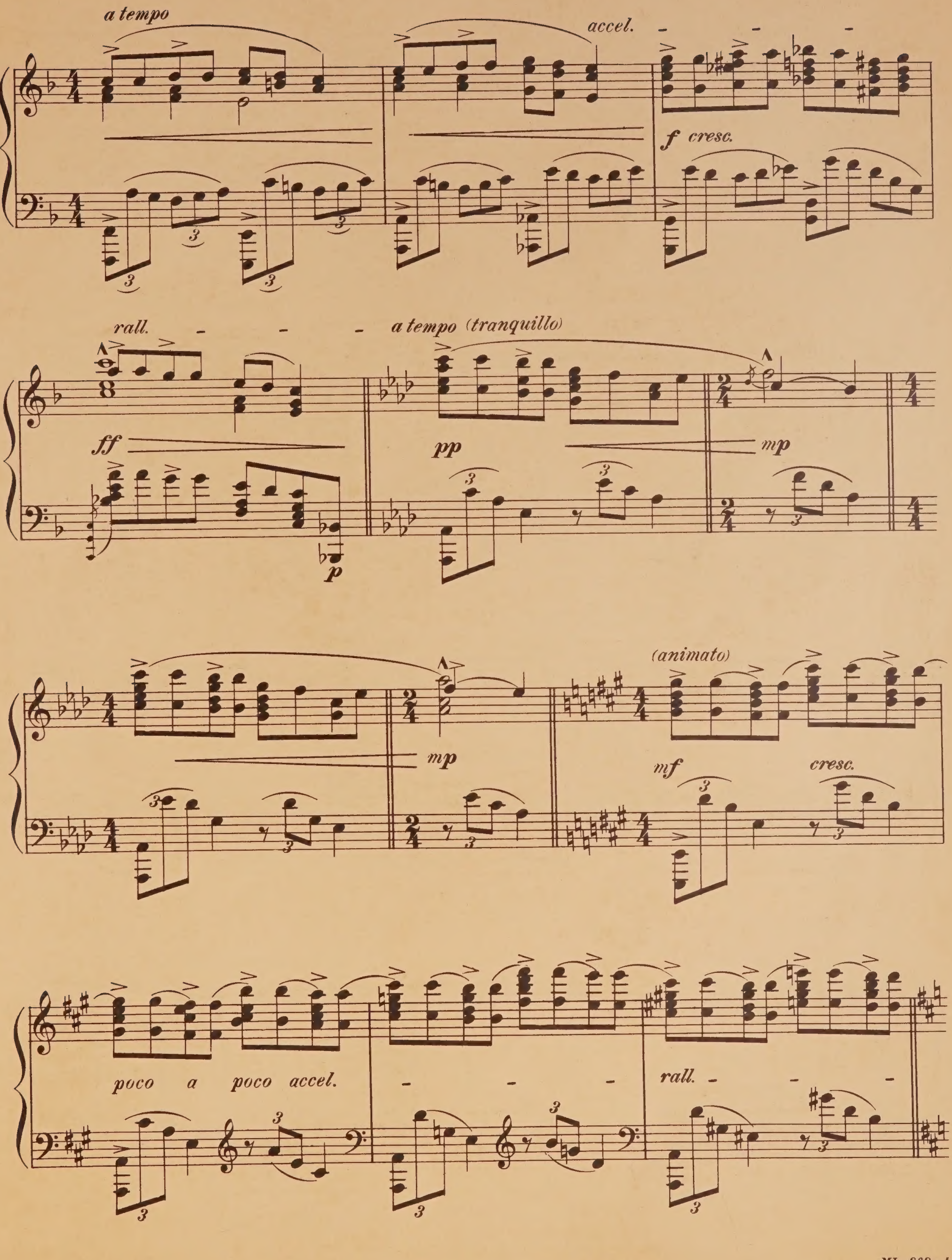
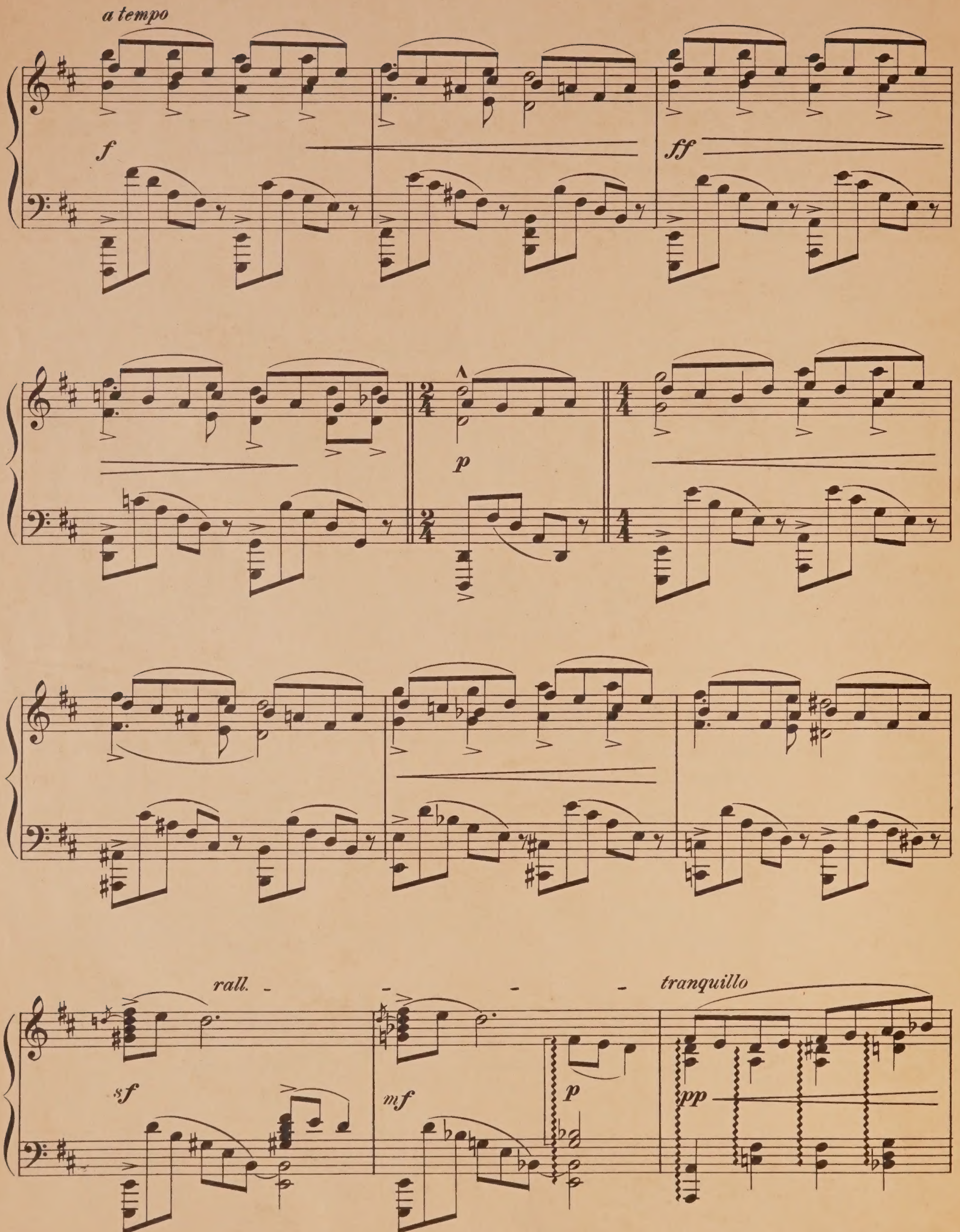
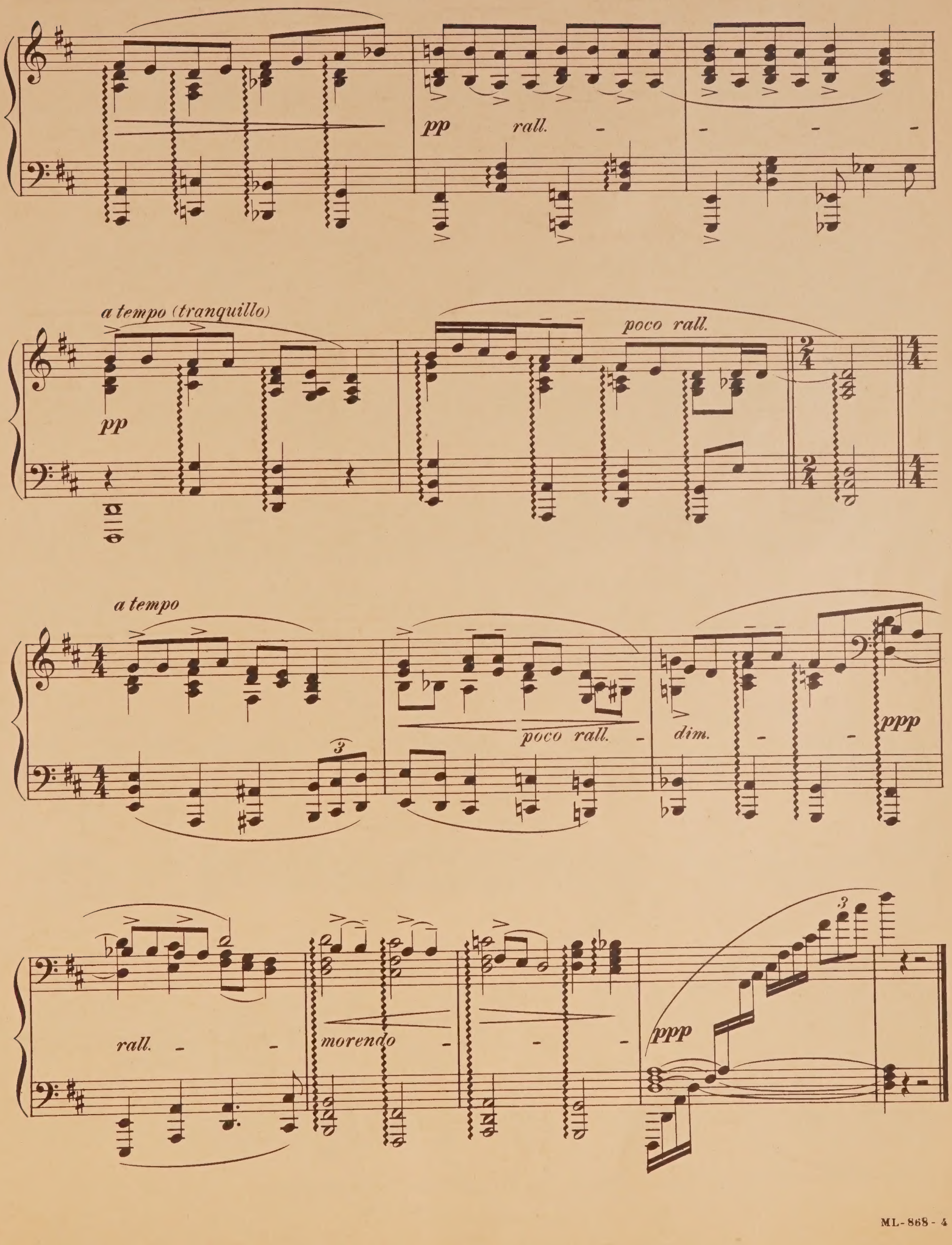

a tempo
accel.
f cresc.
rall.
a tempo (tranquillo)
ff
p
pp
mp
mp
(animato)
mf
cresc.
poco a poco accel.
rall.

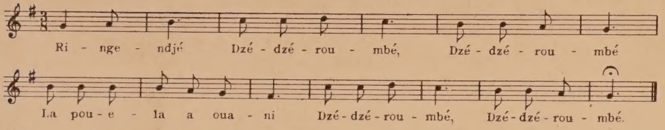

a tempo
f
ff
2/4
p
4/4
rall.
tranquillo
sf
mf
p
pp


pp
rall.
a tempo (tranquillo)
pp
poco rall.
a tempo
poco rall.
dim.
ppp
rall.
morendo
ppp
3

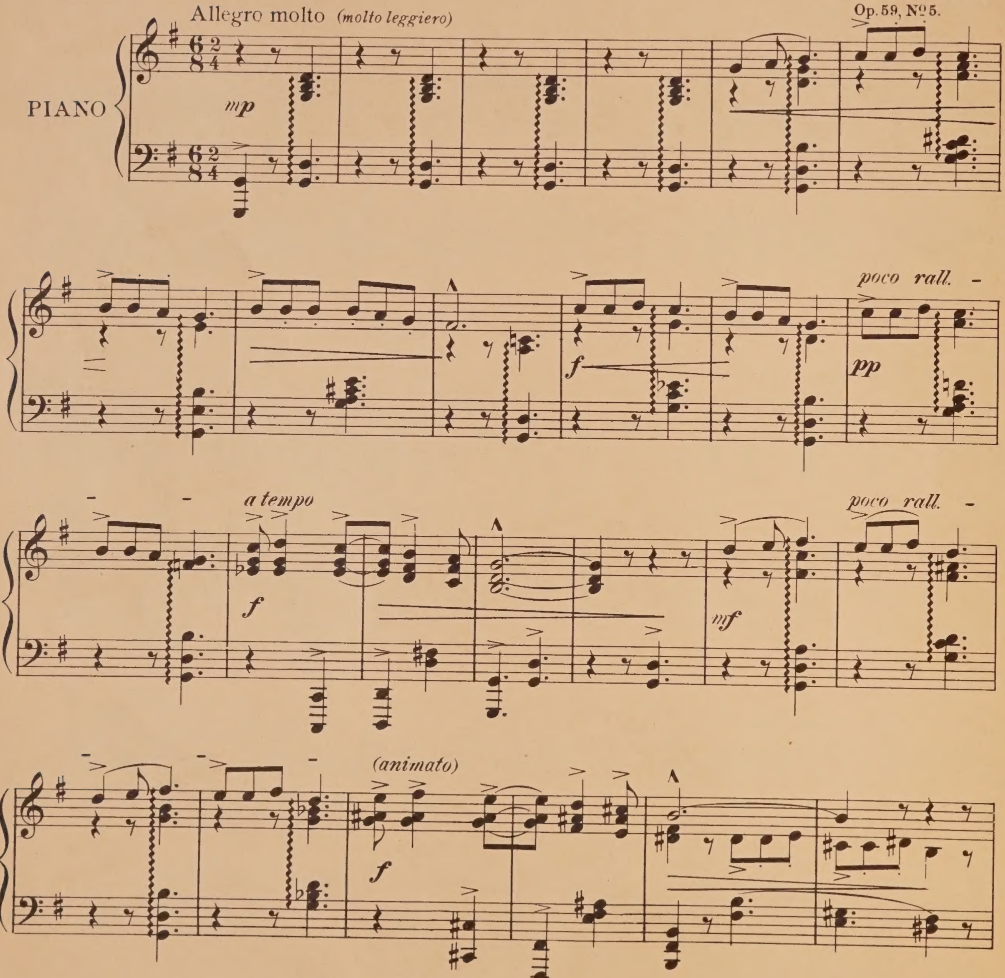
SONG OF CONQUEST

(RINGENDJÉ)

South Africa


Ri - nge - ndjé Dzé - dzé - rou - mbé, Dzé - dzé - rou - mbé
La pou - e - la a oua - ni Dzé - dzé - rou - mbé, Dzé - dzé - rou - mbé.

S. COLERIDGE-TAYLOR
Op. 59, Nº 5.



A kind of song and dance not specially characteristic of the Ba-Ronga and possibly exotic

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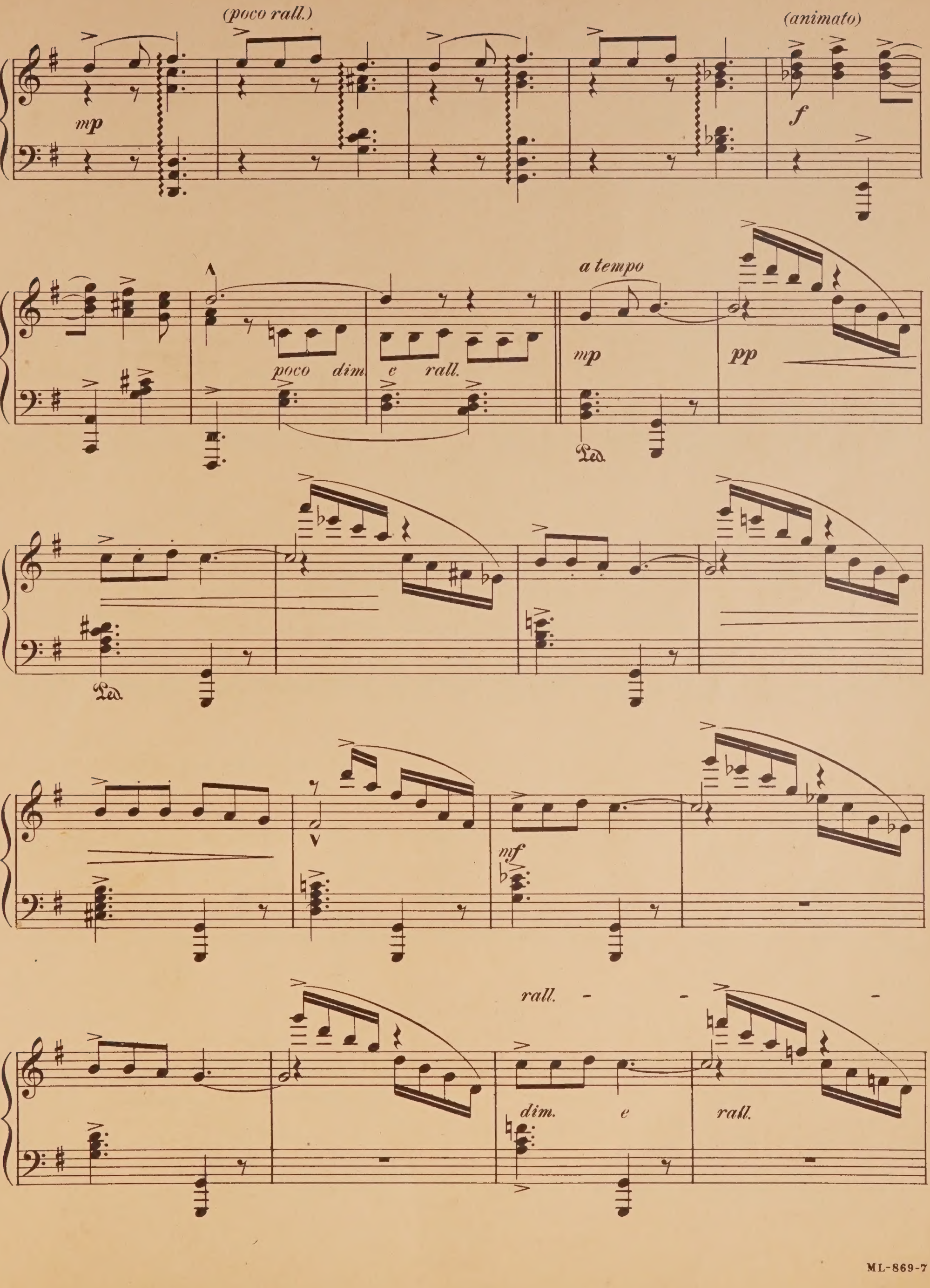
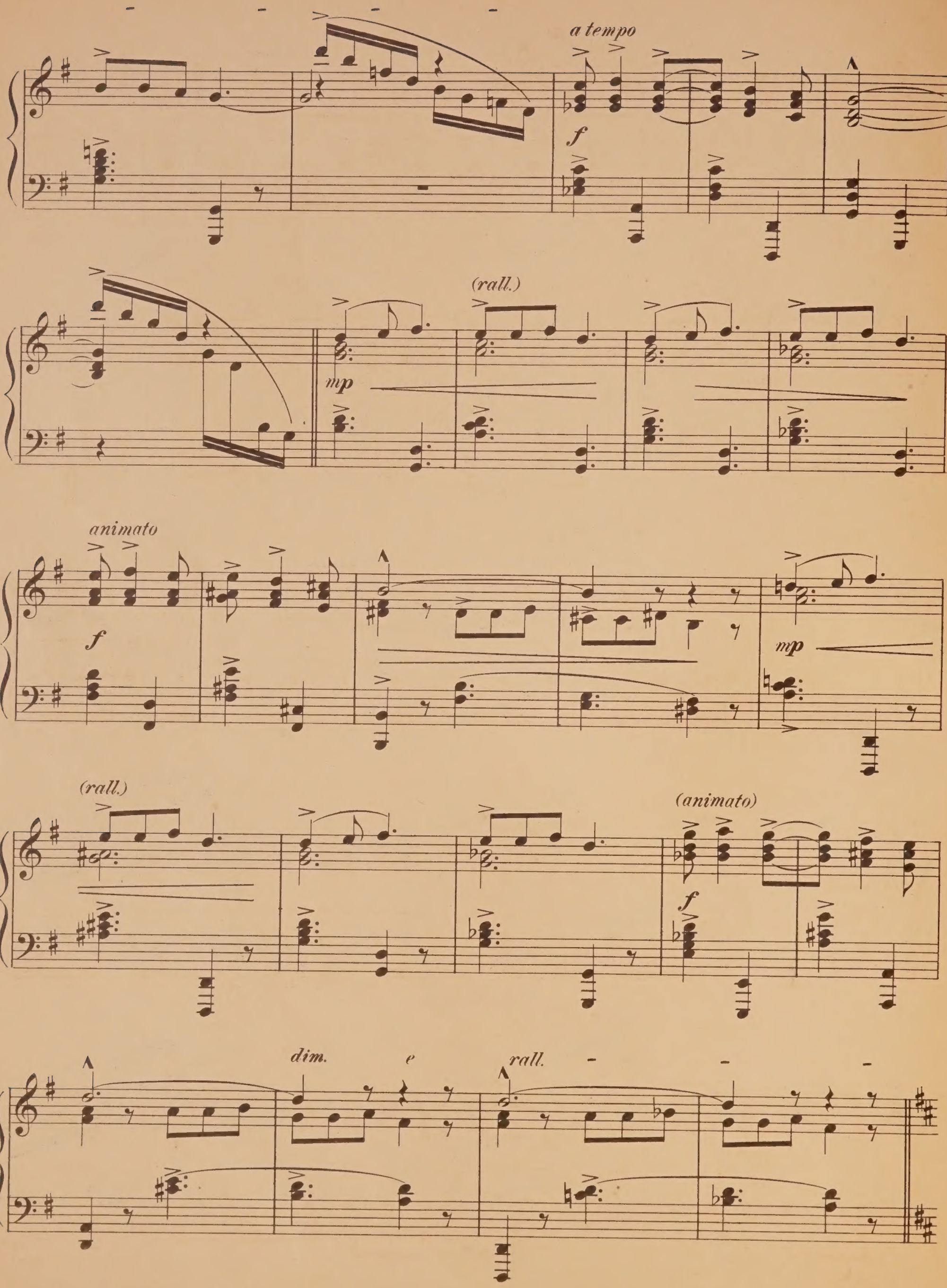
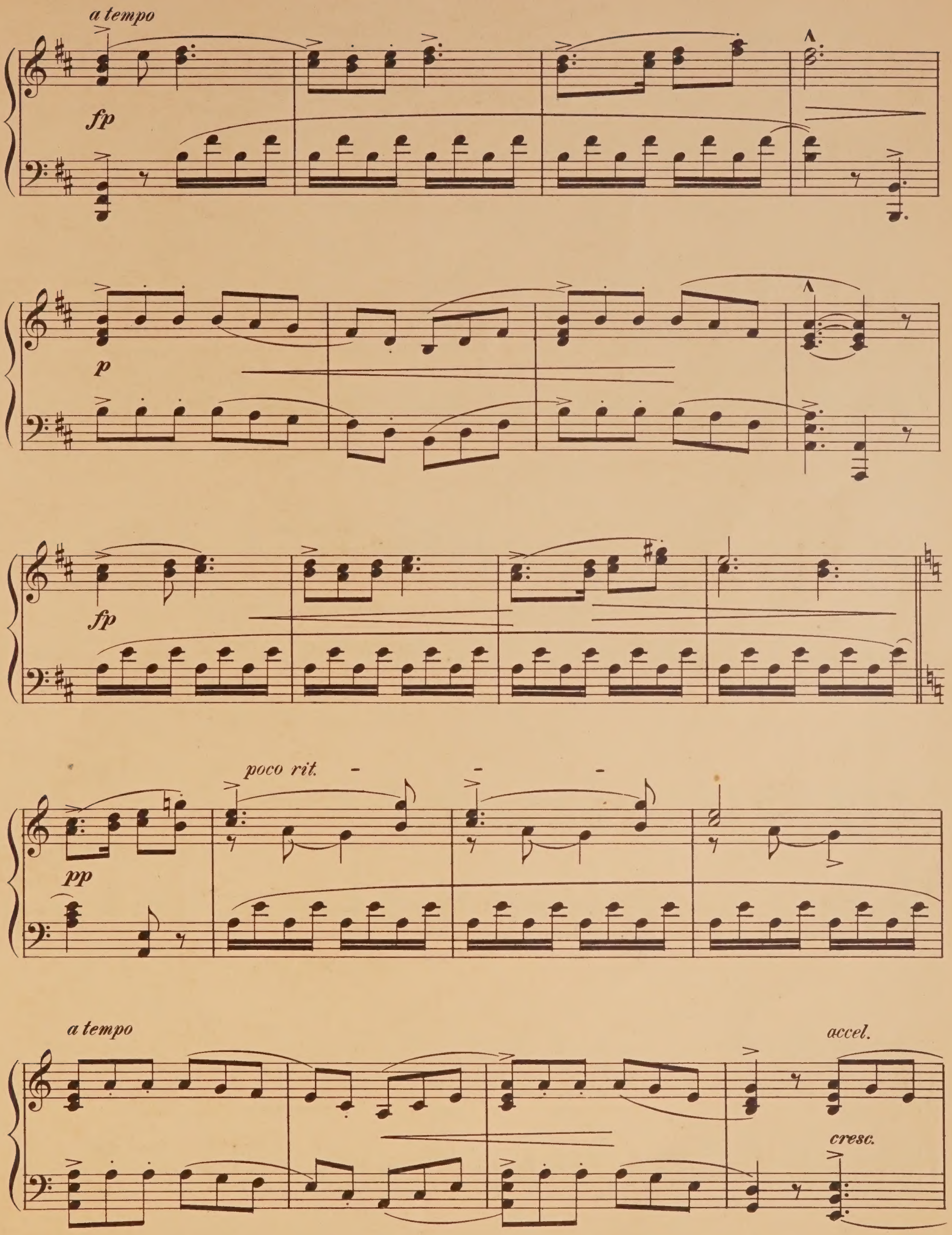
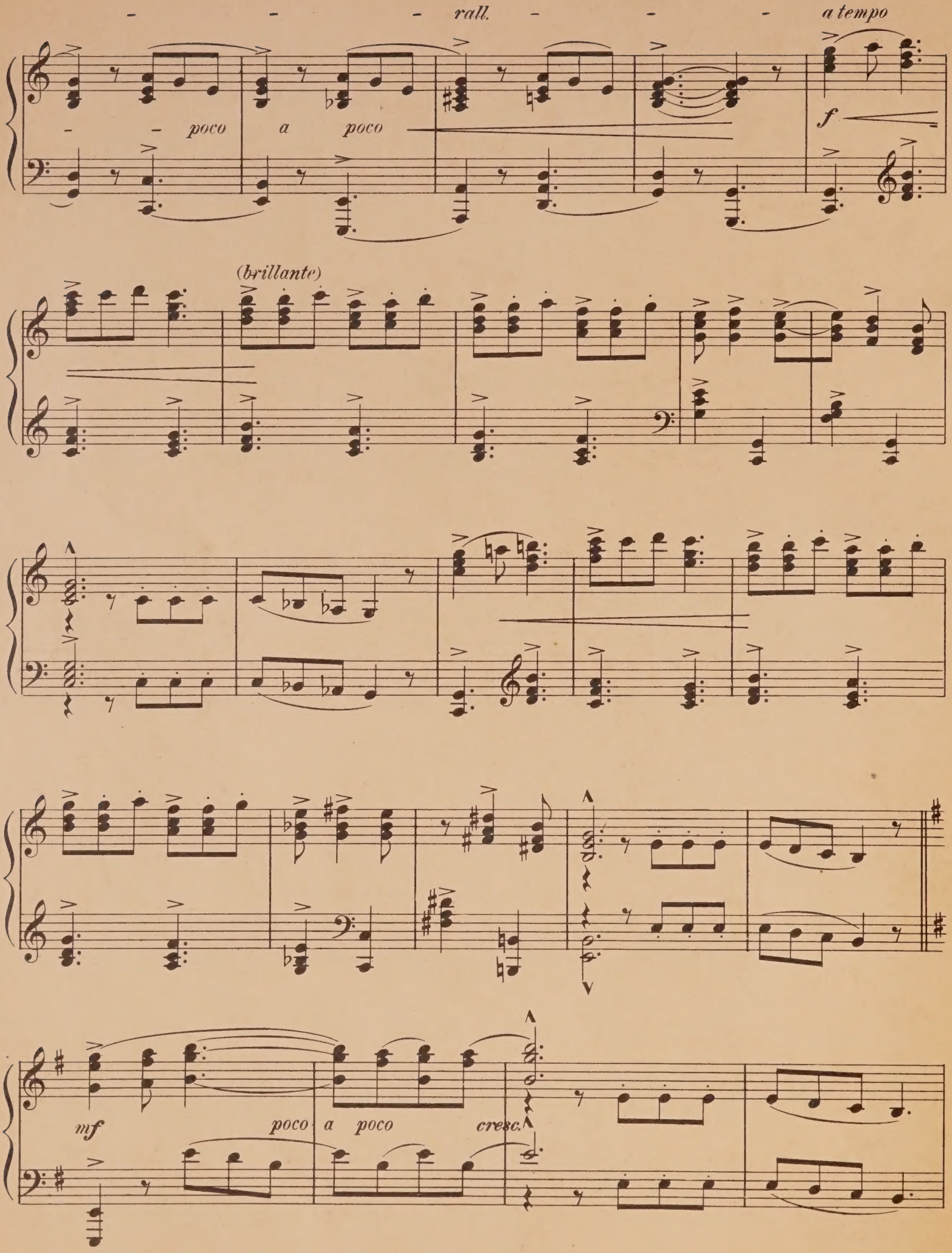
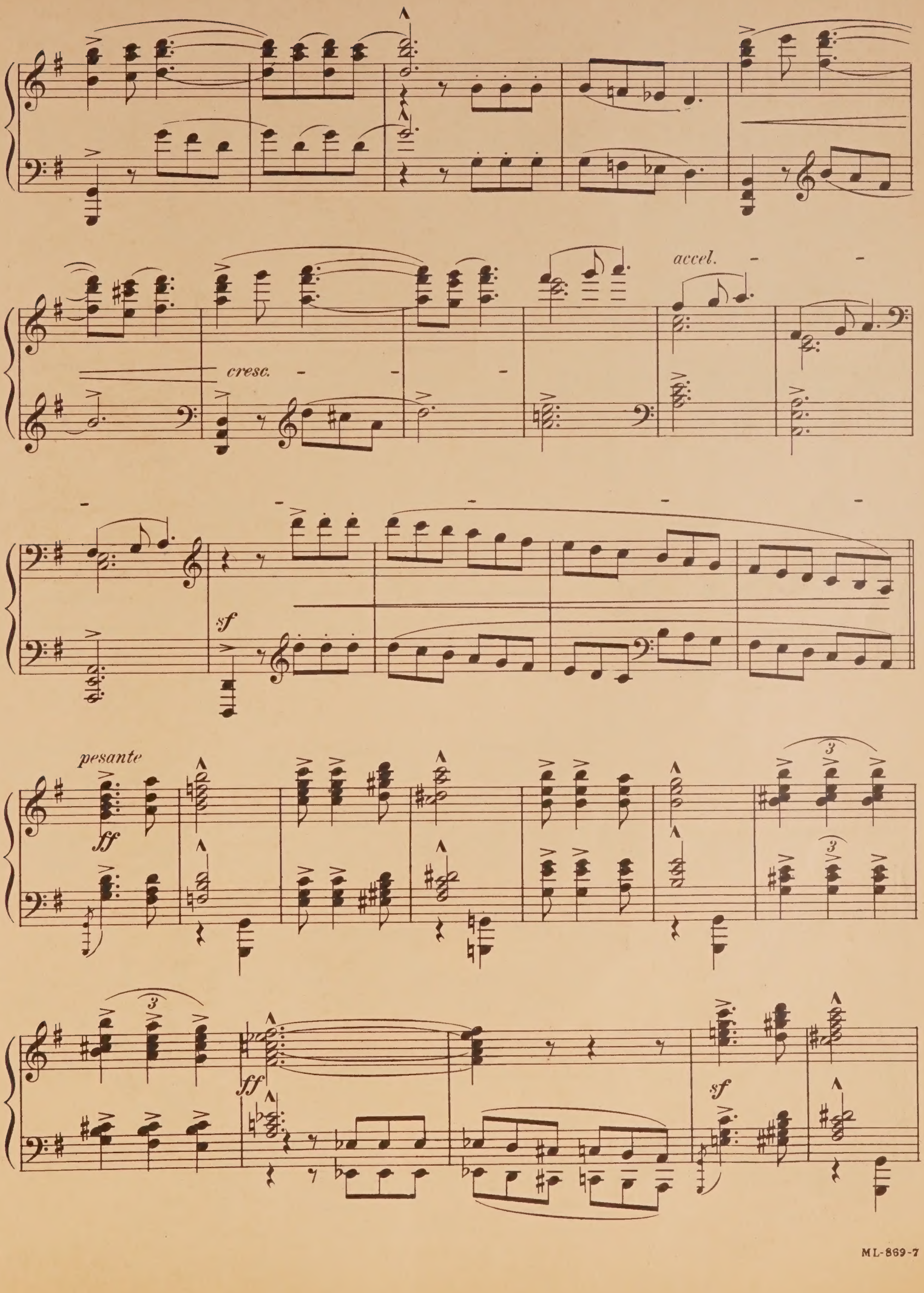
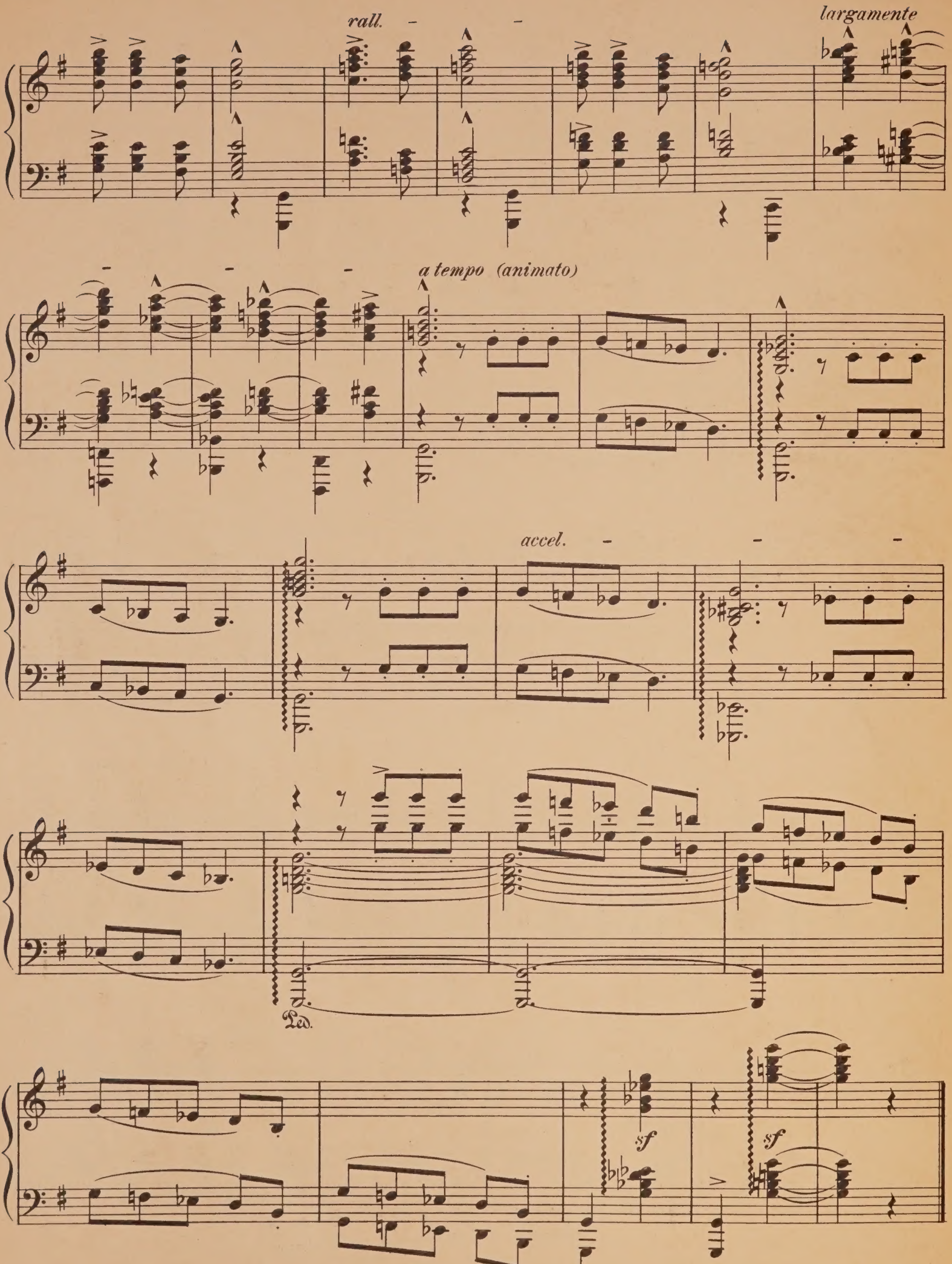

(poco rall.)
(animato)
mp
f
poco dim. e rall.
a tempo
mp
pp
Ped.
Ped.
mf
rall.
dim. e rall.


a tempo
f
(rall.)
mp
animato
f
mp
(rall.)
(animato)
f
dim.
e
rall.


a tempo
fp
p
fp
poco rit.
pp
a tempo
accel.
cresc.


- - - rall. - - - a tempo
- - poco a poco
f
(brillante)
mf
poco a poco cresc.

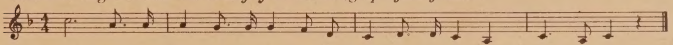

cresc.
accel.
sf
pesante
ff
3
ff
sf


rall. - -
largamente
- - -
a tempo (animato)
accel. - - -
Ped.
sf
sf

WARRIORS' SONG

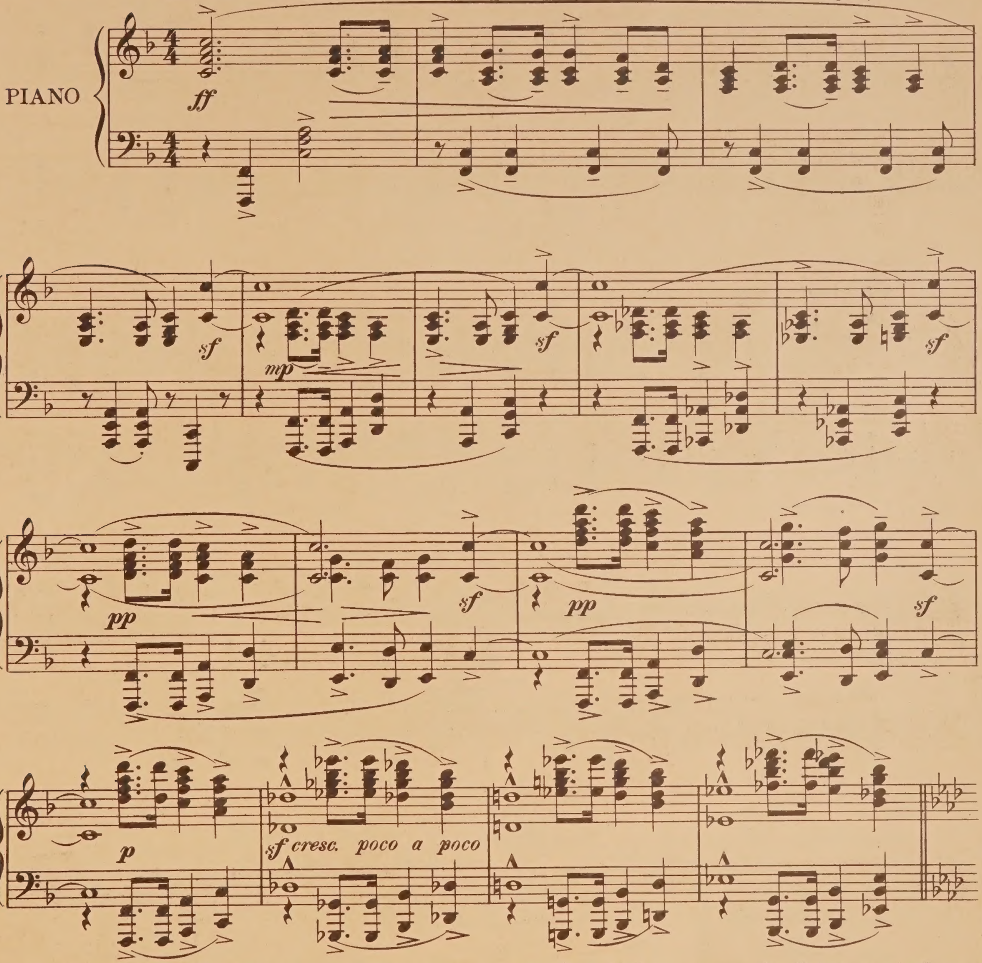
South Africa

Heard on "Negro Piano" in Country of the Ba-Ronga played by natives



S. COLERIDGE-TAYLOR
Op. 59, Nº 6.

Moderato alla marcia



The subject above is certainly not unworthy of any composer—from Beethoven downwards. It is at once simple, strong and noble, and probably stands higher than any other example of purely "savage" music in these respects. See full description of the music of these people in "Les Chants et les Contes des Ba-Ronga" by Henri Junod. The Ba-Ronga district is on the borders of Delagoa Bay, South Africa.

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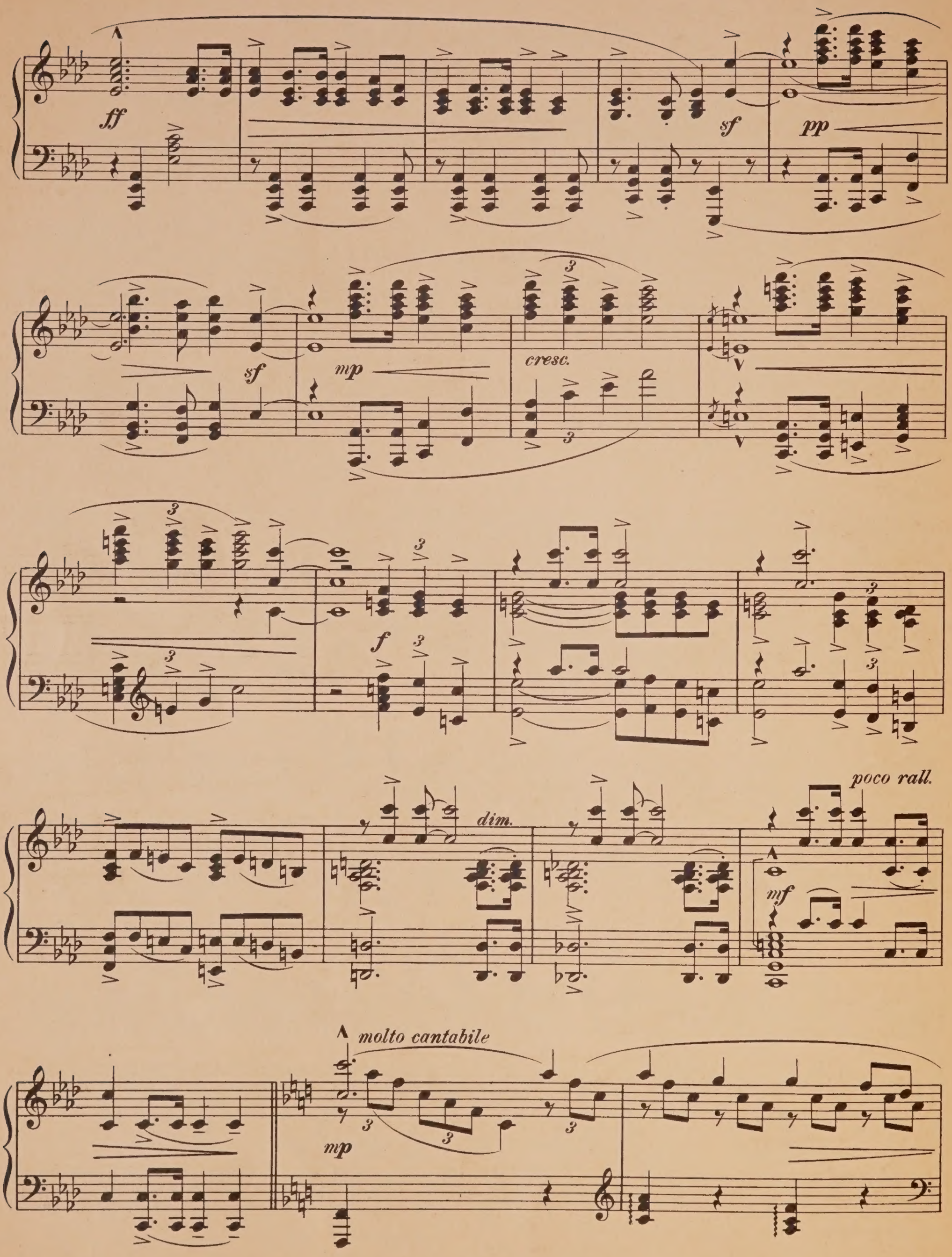
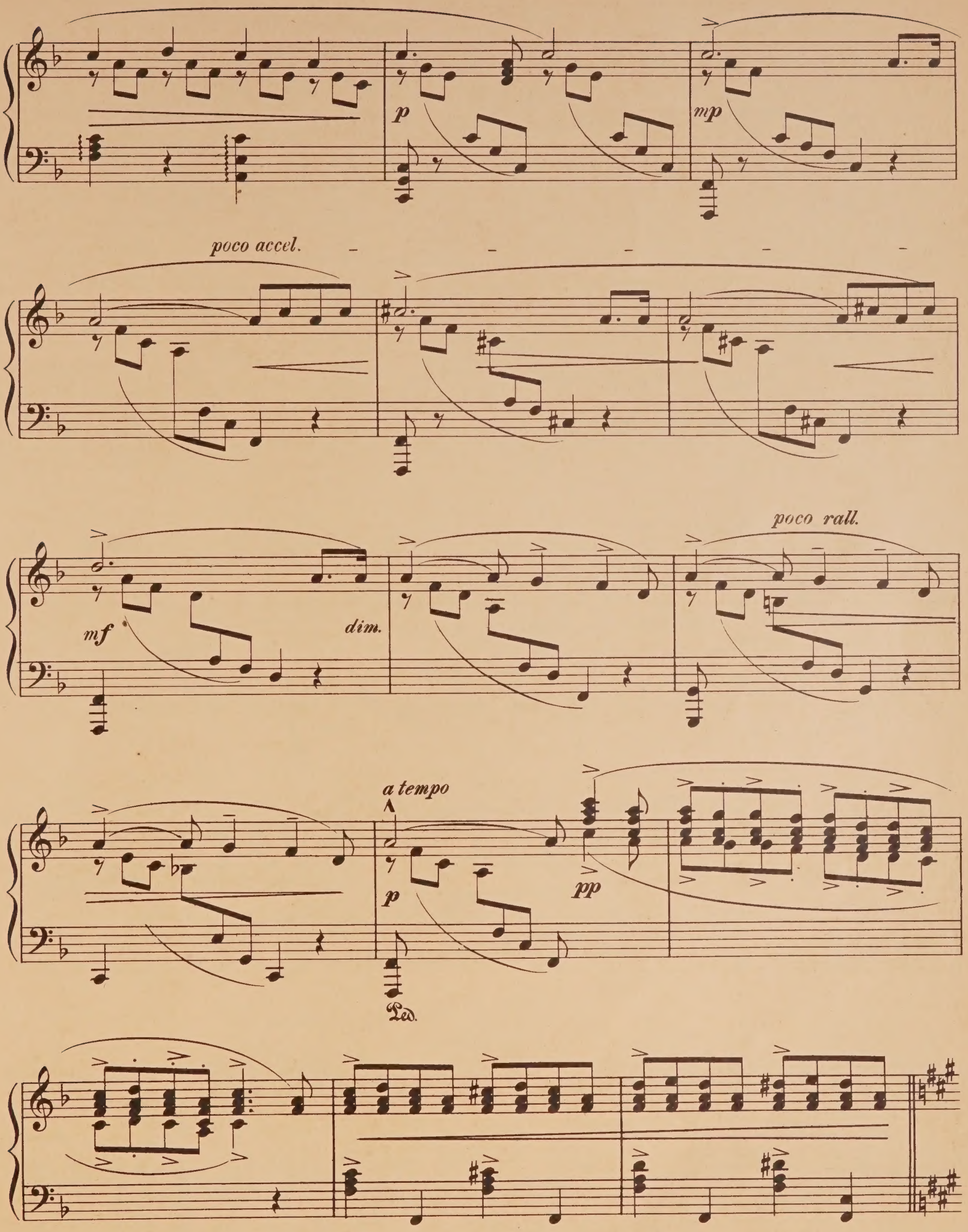
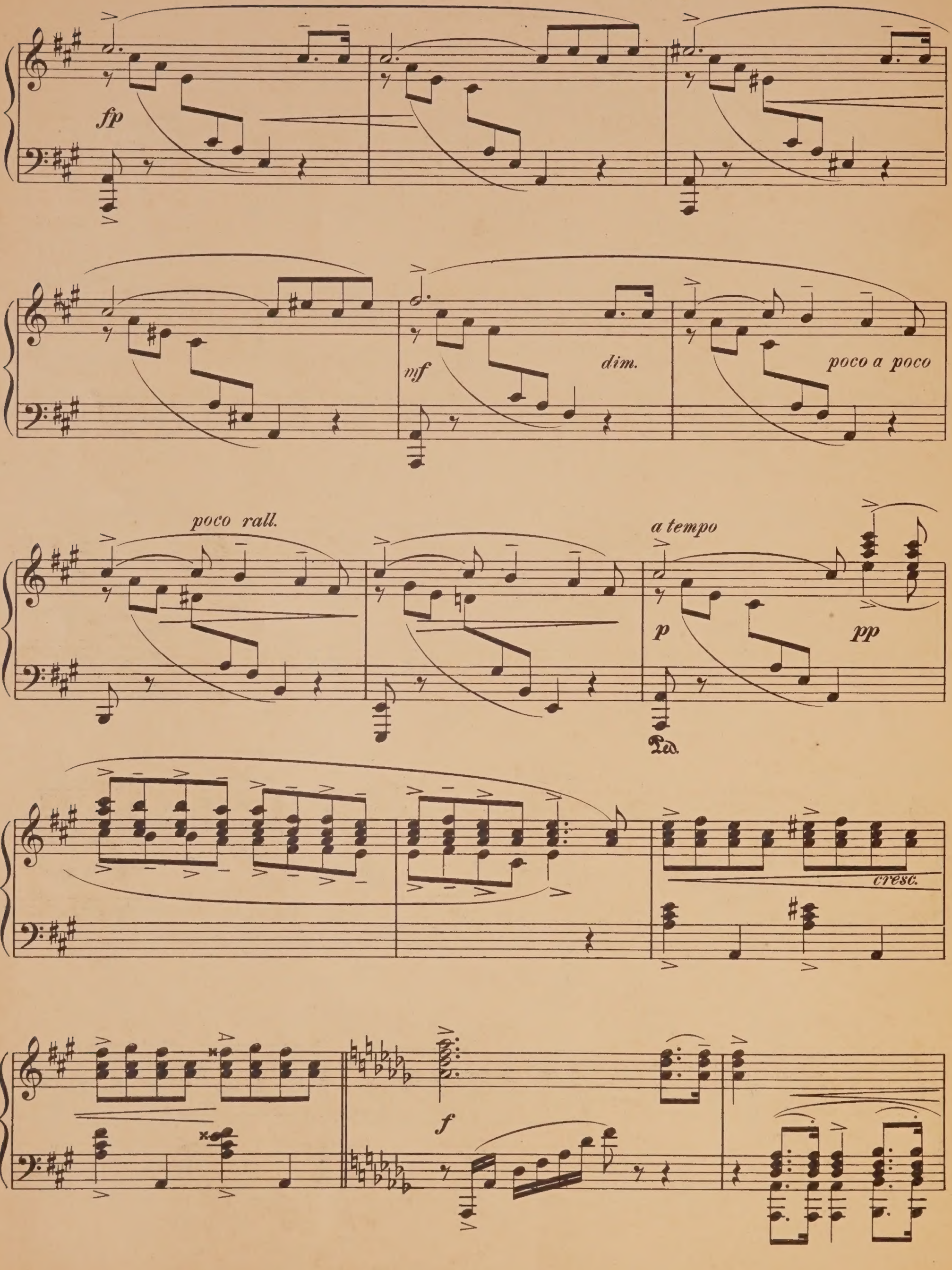
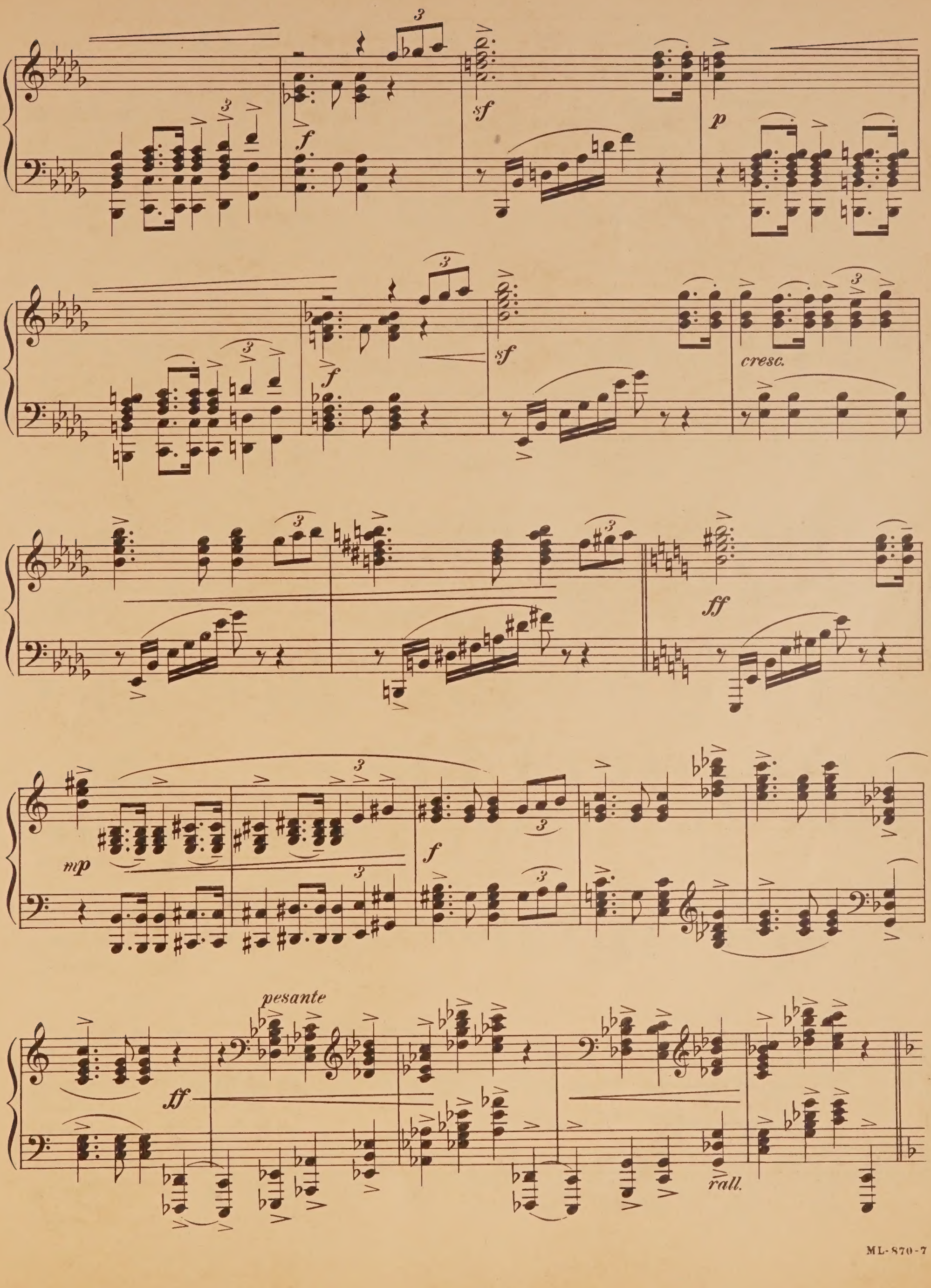
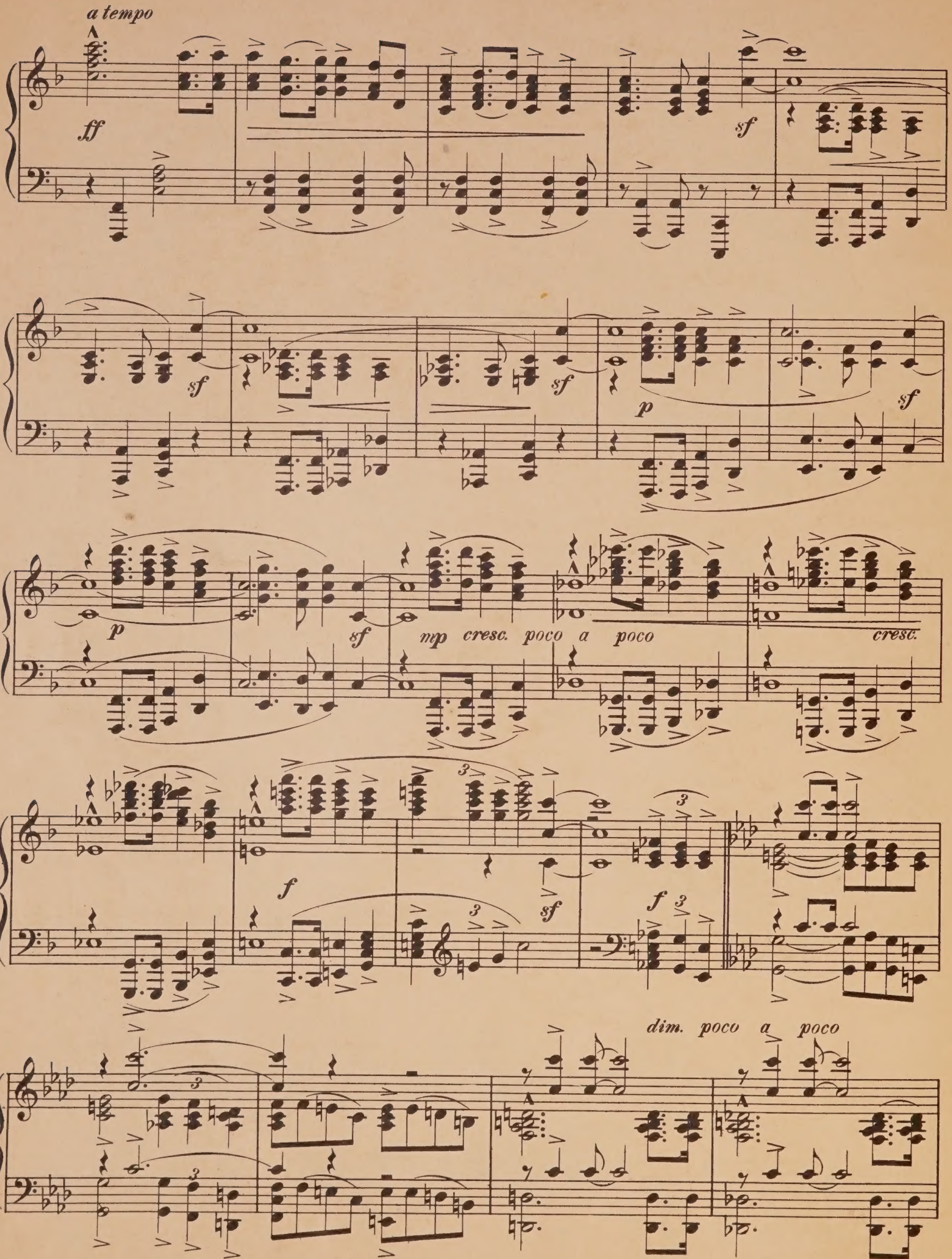
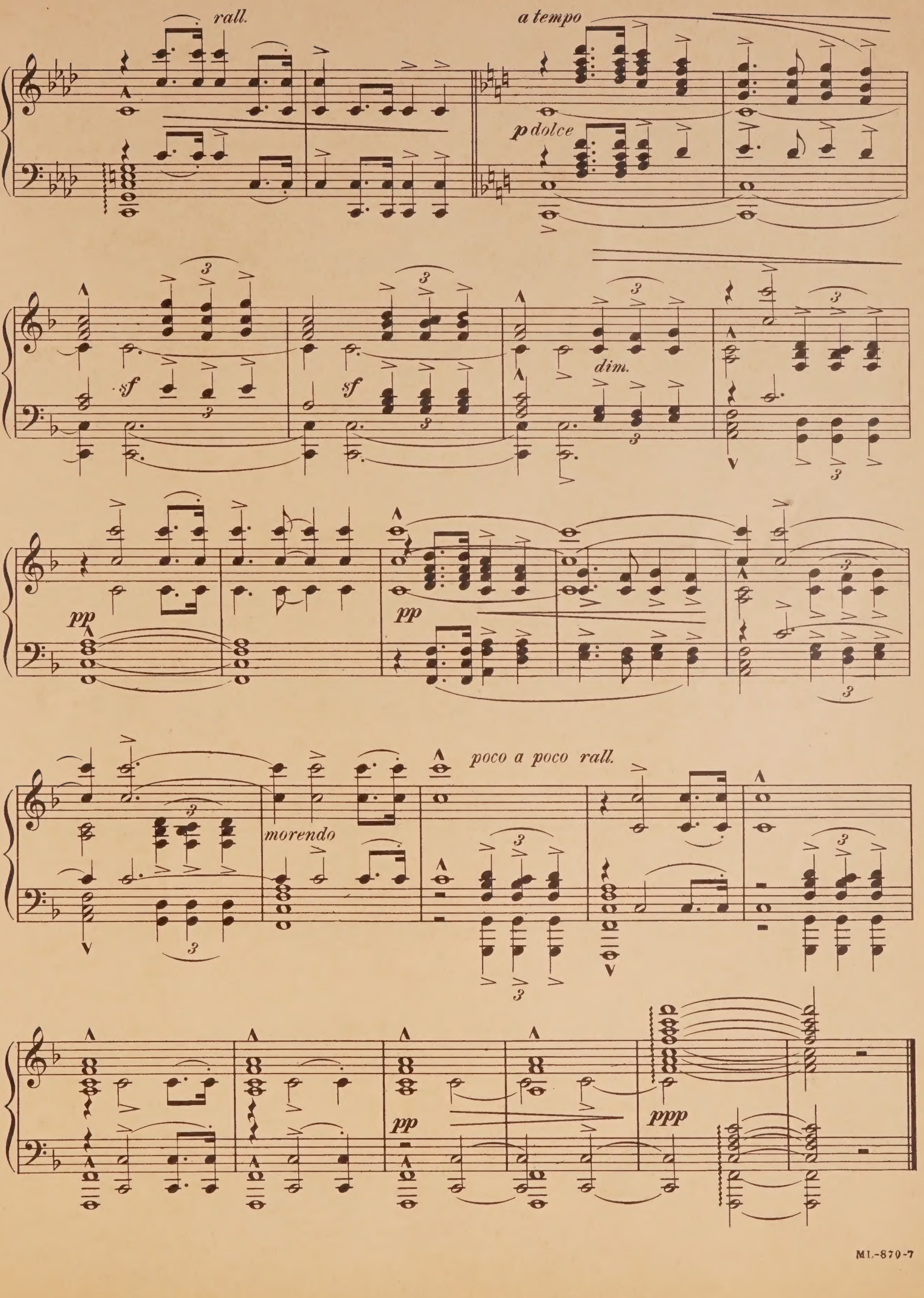

ff
sf
pp
sf
mp
cresc.
f
dim.
poco rall.
mf
molto cantabile
mp


p
mp
poco accel.
mf
dim.
poco rall.
a tempo
p
pp
Ped.


fp
mf
dim.
poco a poco
poco rall.
a tempo
p
pp
Ped.
cresc.
f


f
sf
p
f
sf
cresc.
ff
mp
f
ff
pesante
rall.

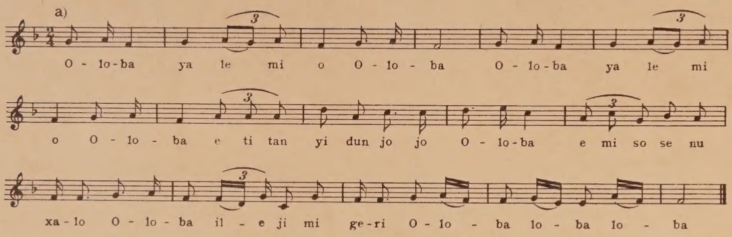

a tempo
ff
sf
p
sf
p
sf
mp cresc. poco a poco
cresc.
f
3
sf
f
dim. poco a poco


rall.
a tempo
p dolce
sf
sf
dim.
pp
pp
morendo
poco a poco rall.
pp
ppp

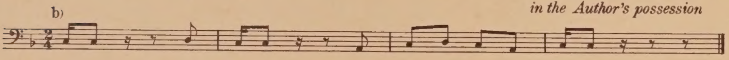
OLOBA

Kindly supplied by
Mrs Victoria Randall

West African Folk-lore Song

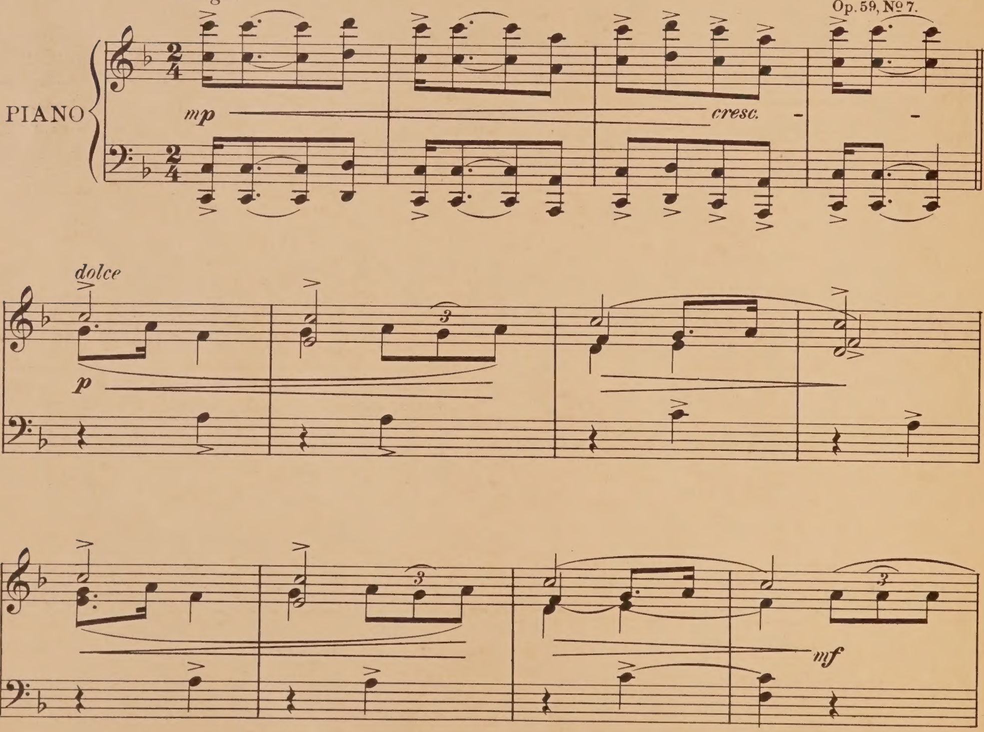

a)
O - lo-ba ya le mi o O - lo - ba O - lo-ba ya le mi
o O - lo - ba e ti tan yi dun jo jo O - lo-ba e mi so se nu
xa-lo O - lo - ba il - e ji mi ge-ri O - lo - ba lo - ba lo - ba

West African Drum-Call (?)
in the Author's possession



Allegro

S. COLERIDGE-TAYLOR
Op. 59, No 7.



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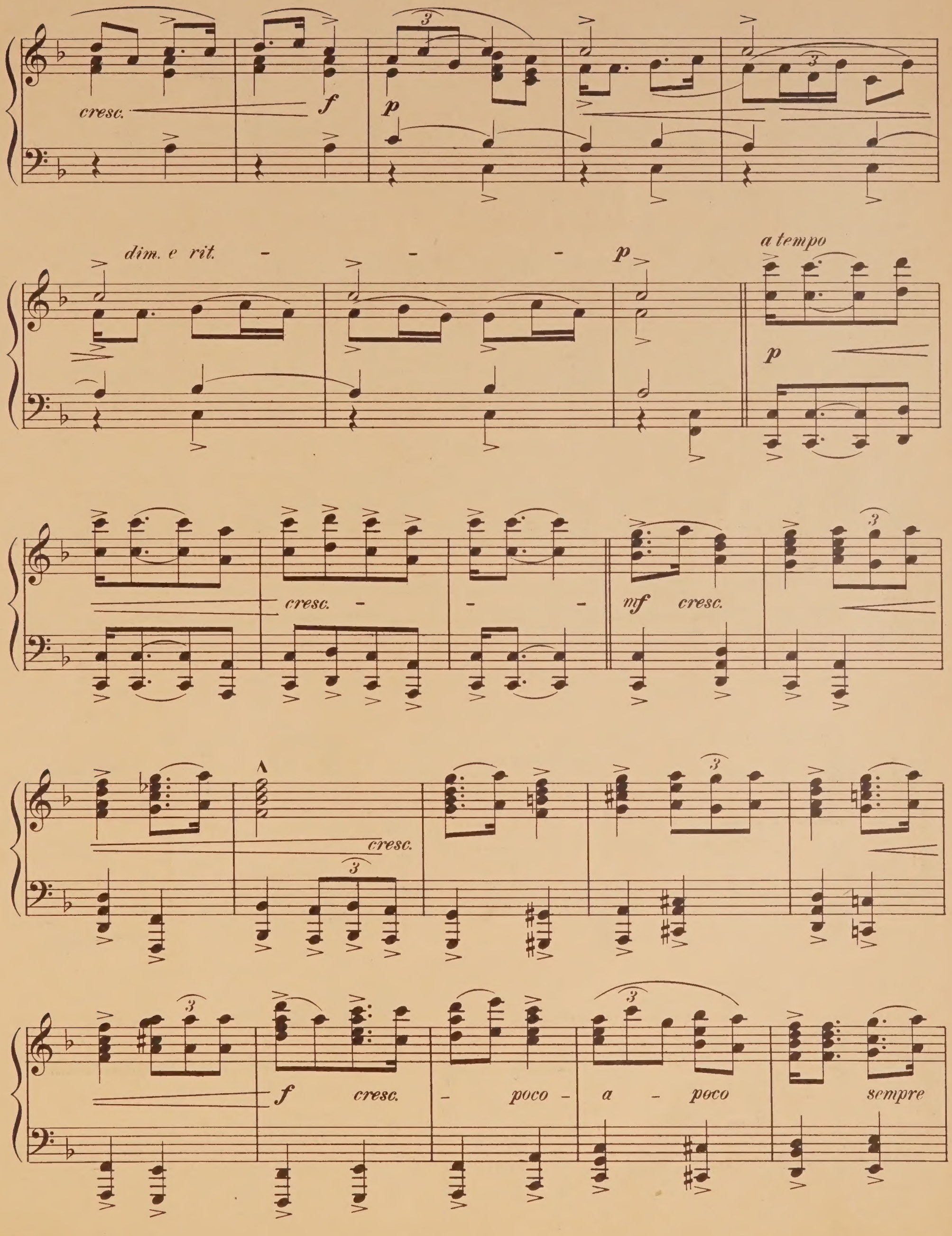
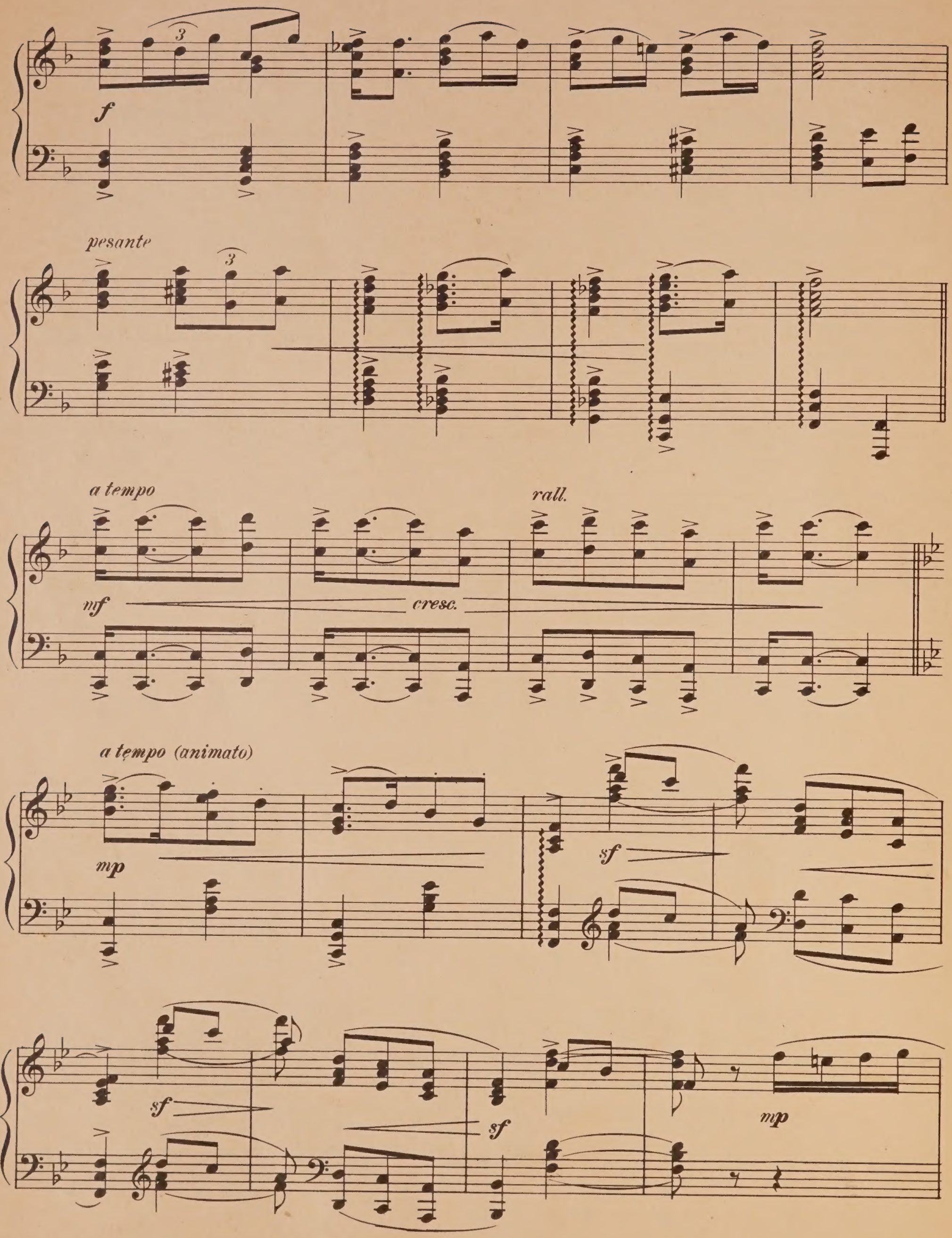
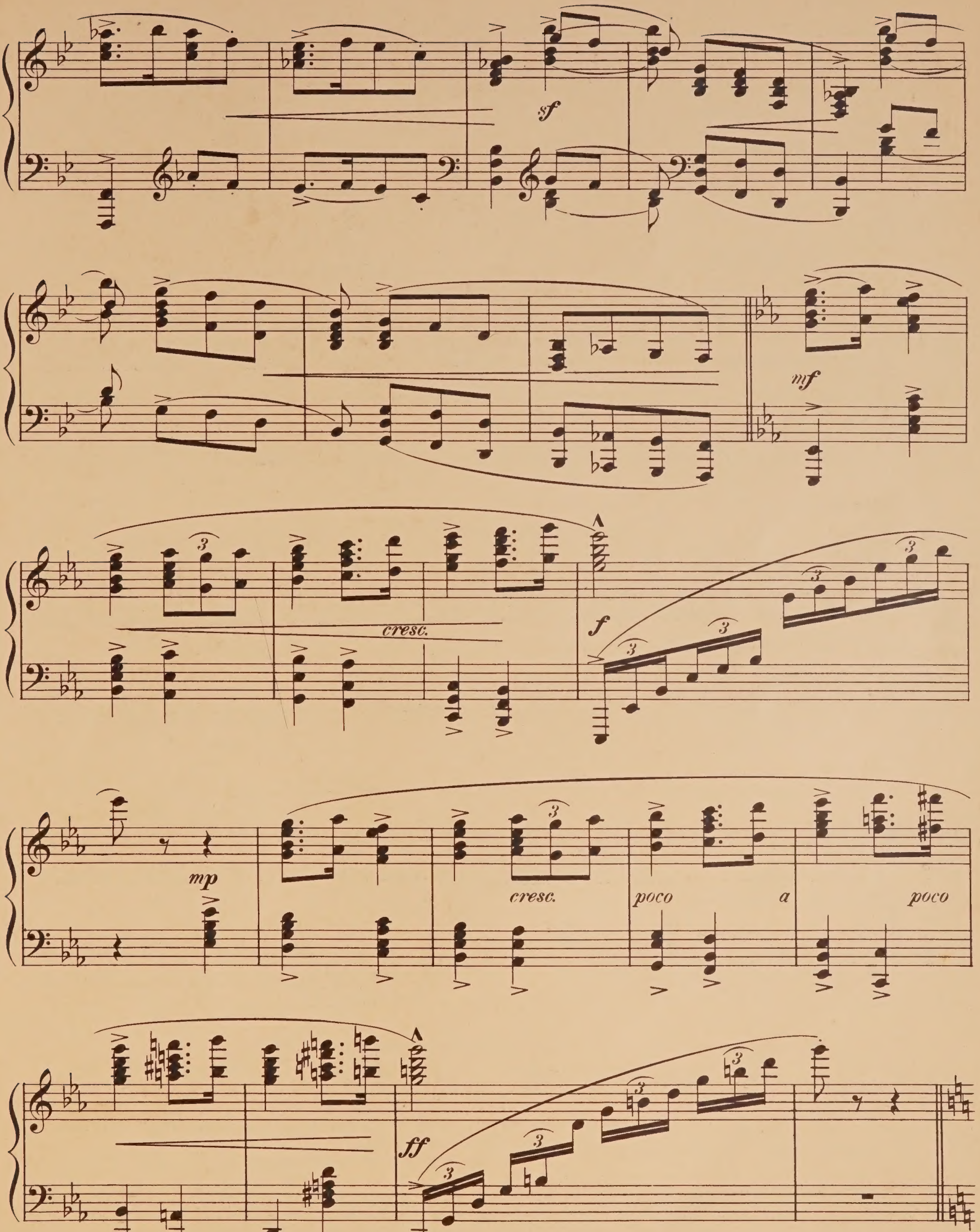
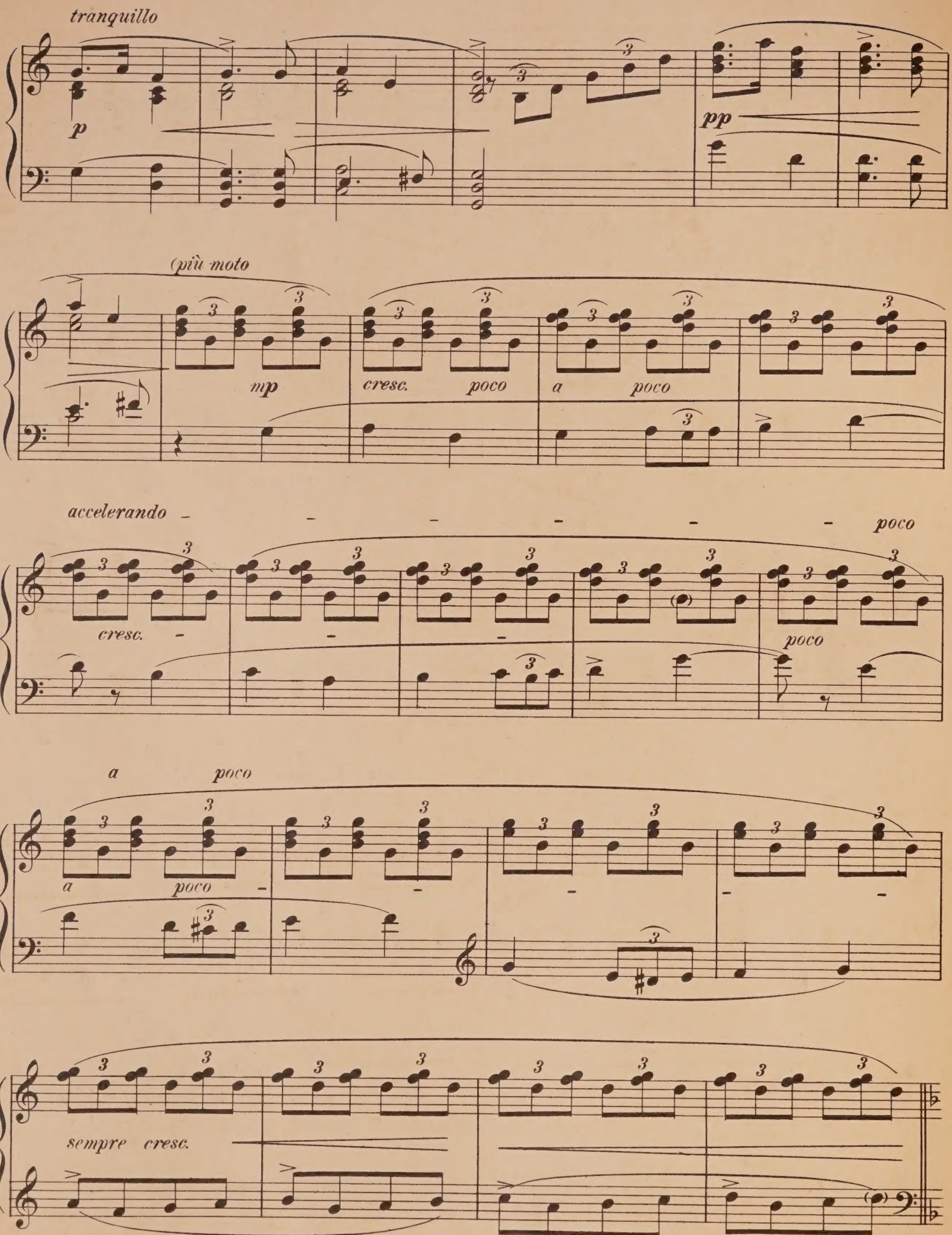
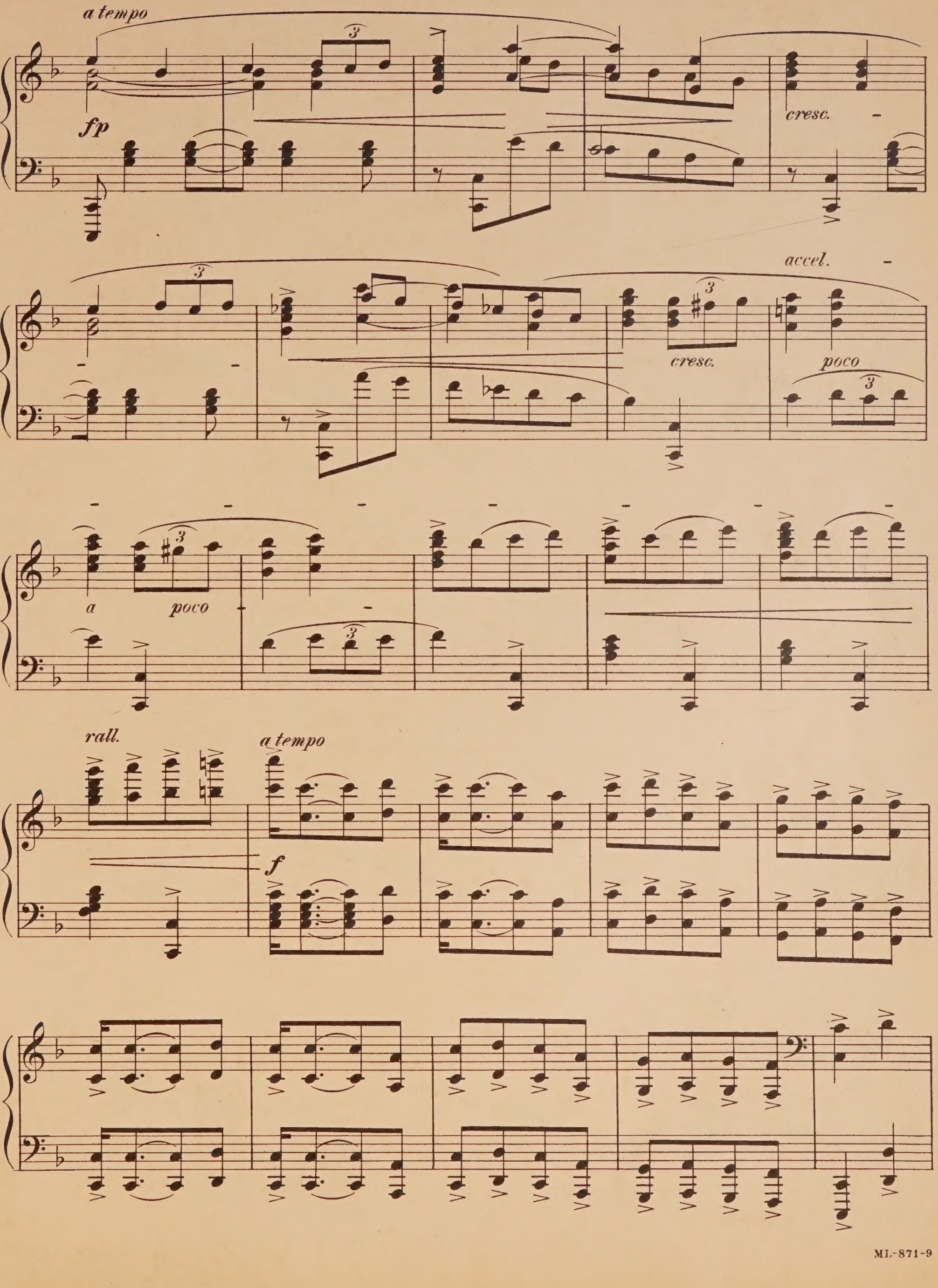
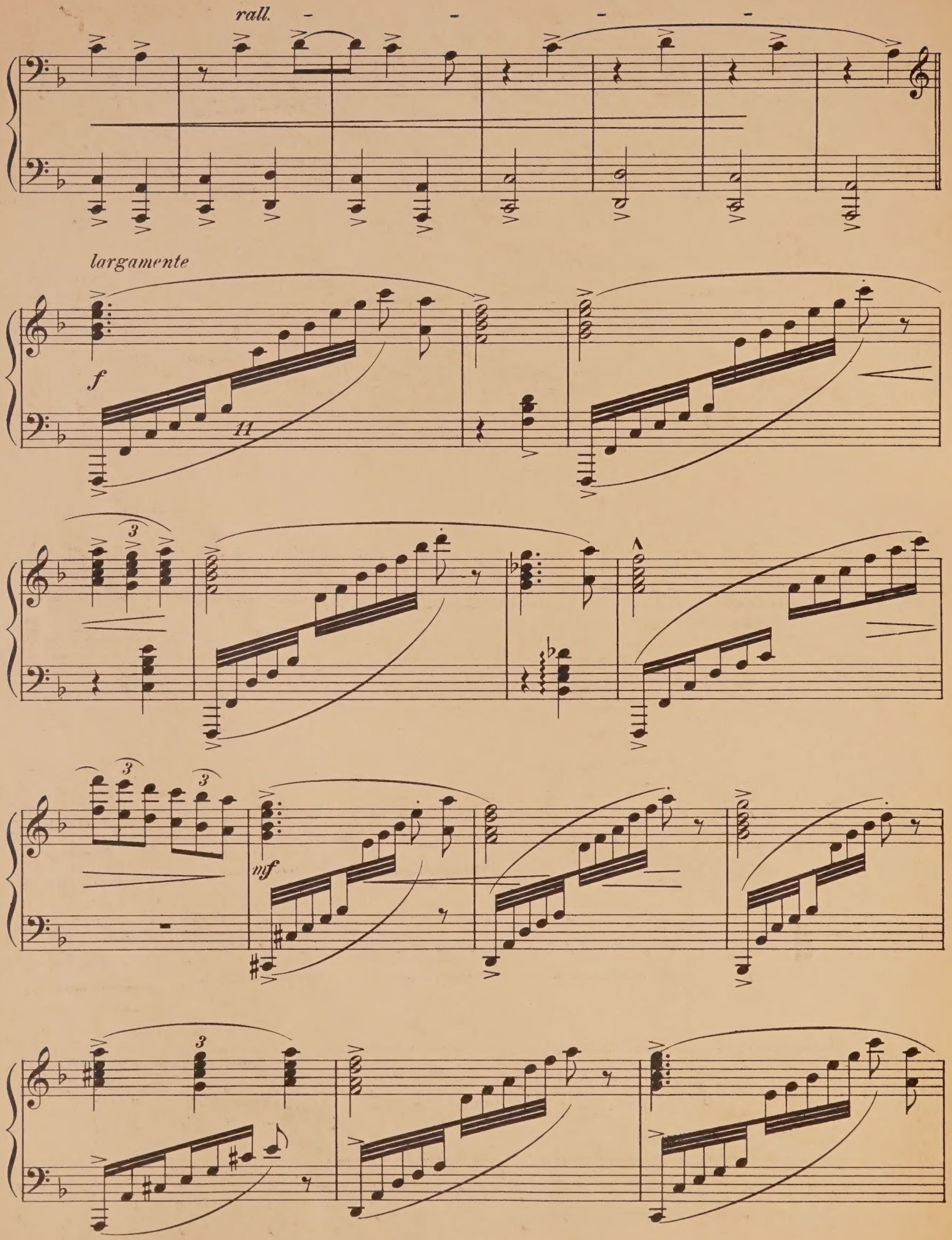

cresc.
f
p
dim. e rit.
p
a tempo
p
cresc.
mf
cresc.
cresc.
f
cresc.
poco
a
poco
sempre

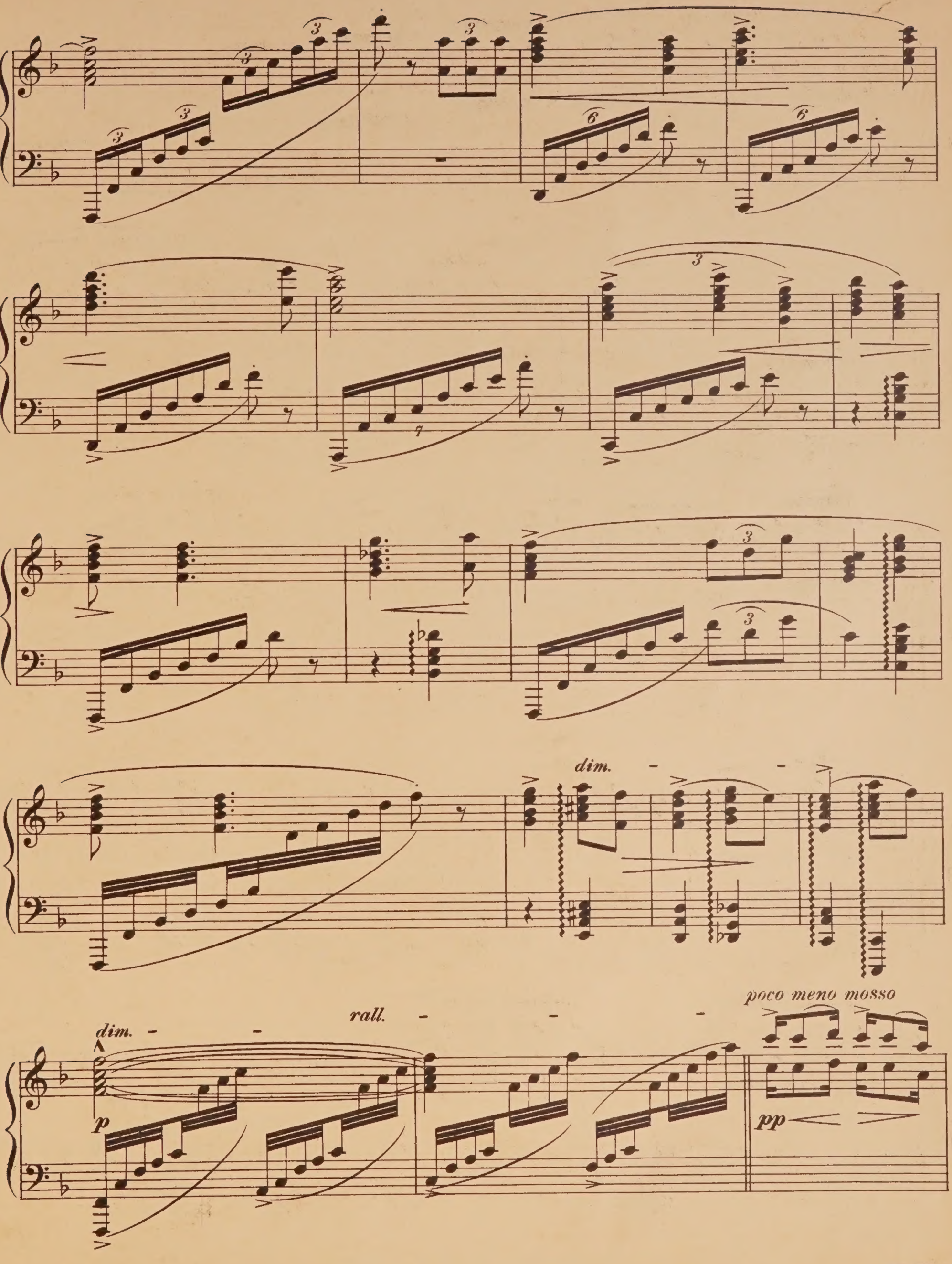

3
f
pesante
3
a tempo
rall.
mf
cresc.
a tempo (animato)
mp
sf
sf
sf
mp

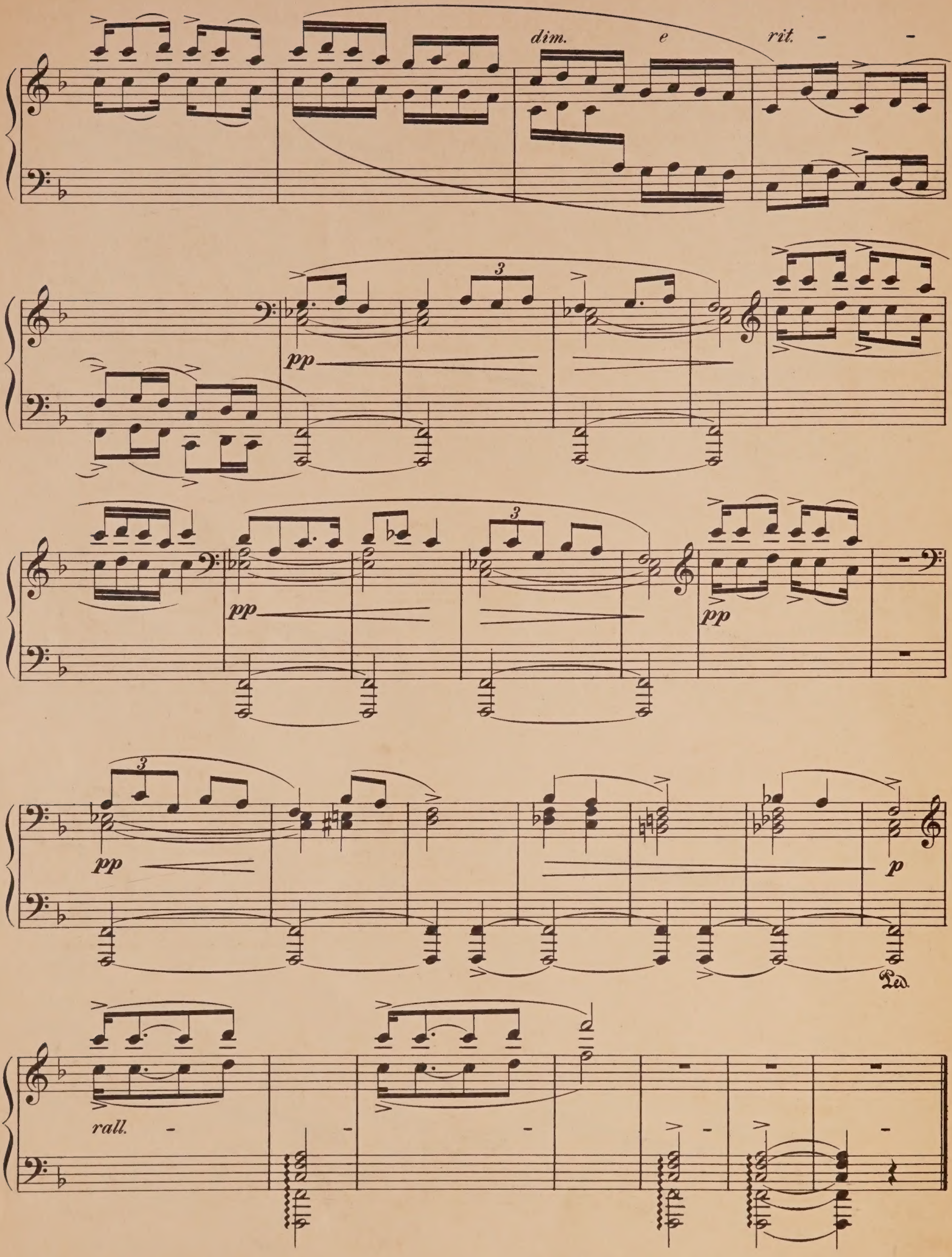

sf
mf
cresc.
f
mp
cresc.
poco
a
poco
ff


tranquillo
p
pp
(più moto
mp
cresc.
poco
a
poco
accelerando
poco
cresc.
poco
a
poco
a
poco
sempre cresc.
3


a tempo
fp
cresc.
accel.
cresc.
poco
a
poco
rall.
a tempo
f


rall.
largamente
f
11
3
3
3
mf
3


dim.
dim.
rall.
p
poco meno mosso
pp

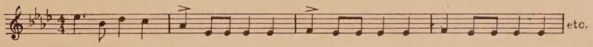

dim.
e
rit.
3
pp
pp
3
pp
3
pp
p
Ped.
rall.

THE BAMBOULA

(AFRICAN DANCE)

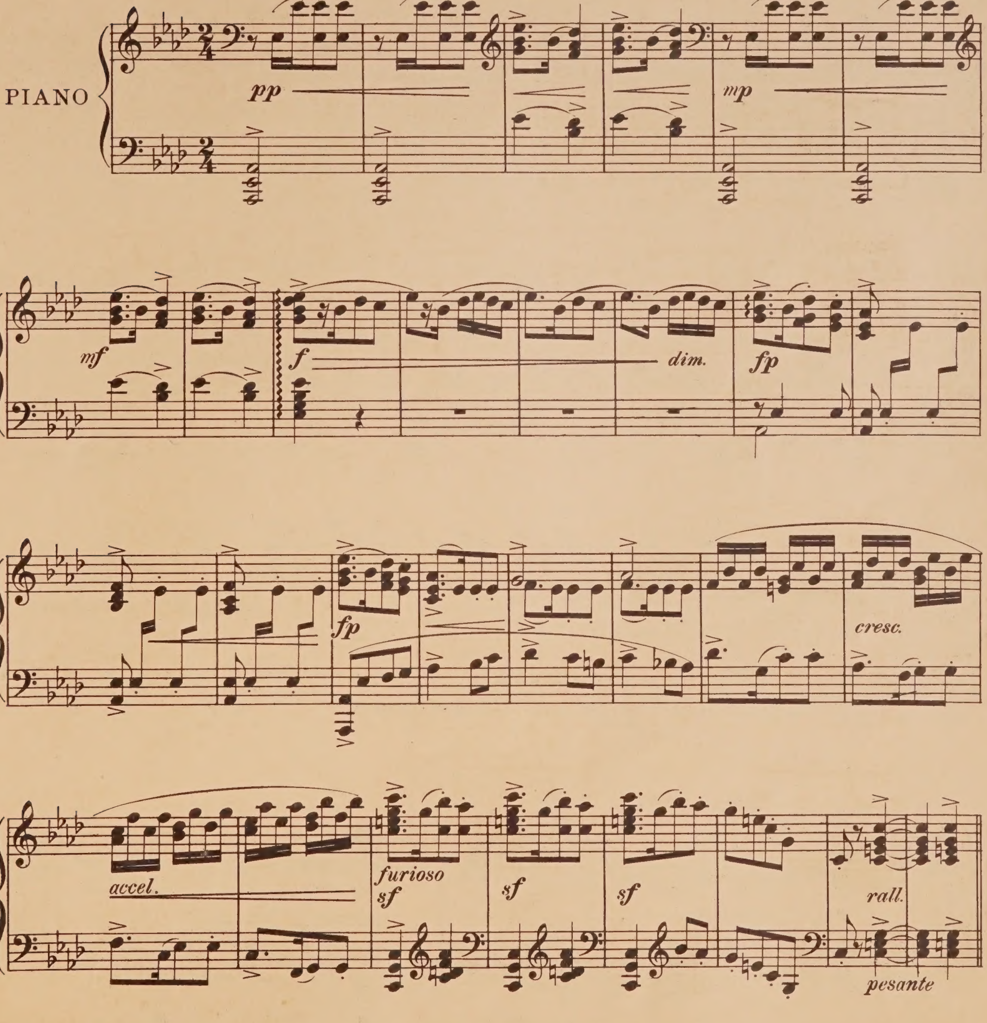
From the collection of
Henry E. Krehbiel

West Indies



Molto Allegro, quasi presto

S. COLERIDGE-TAYLOR
Op.59, Nº 8



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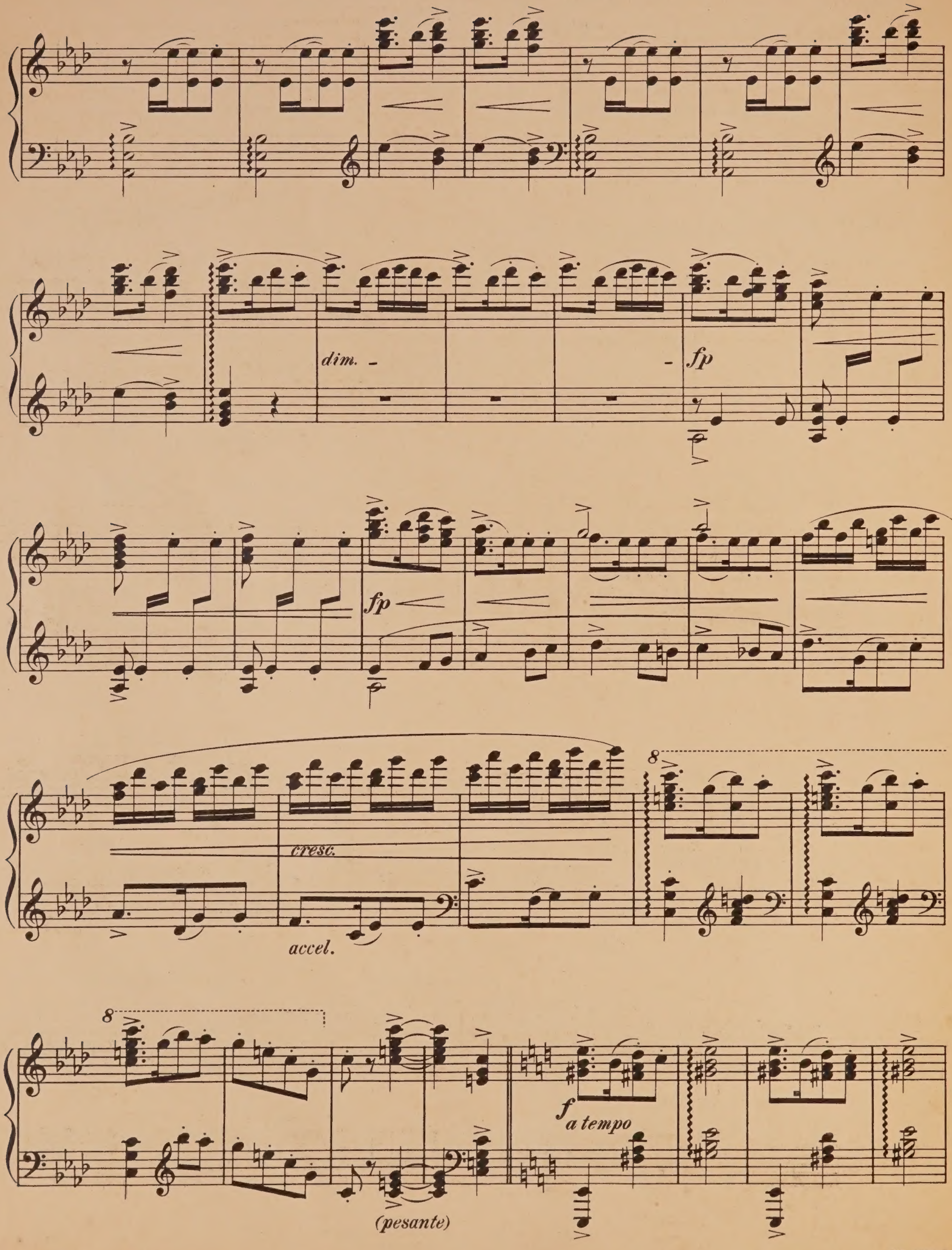
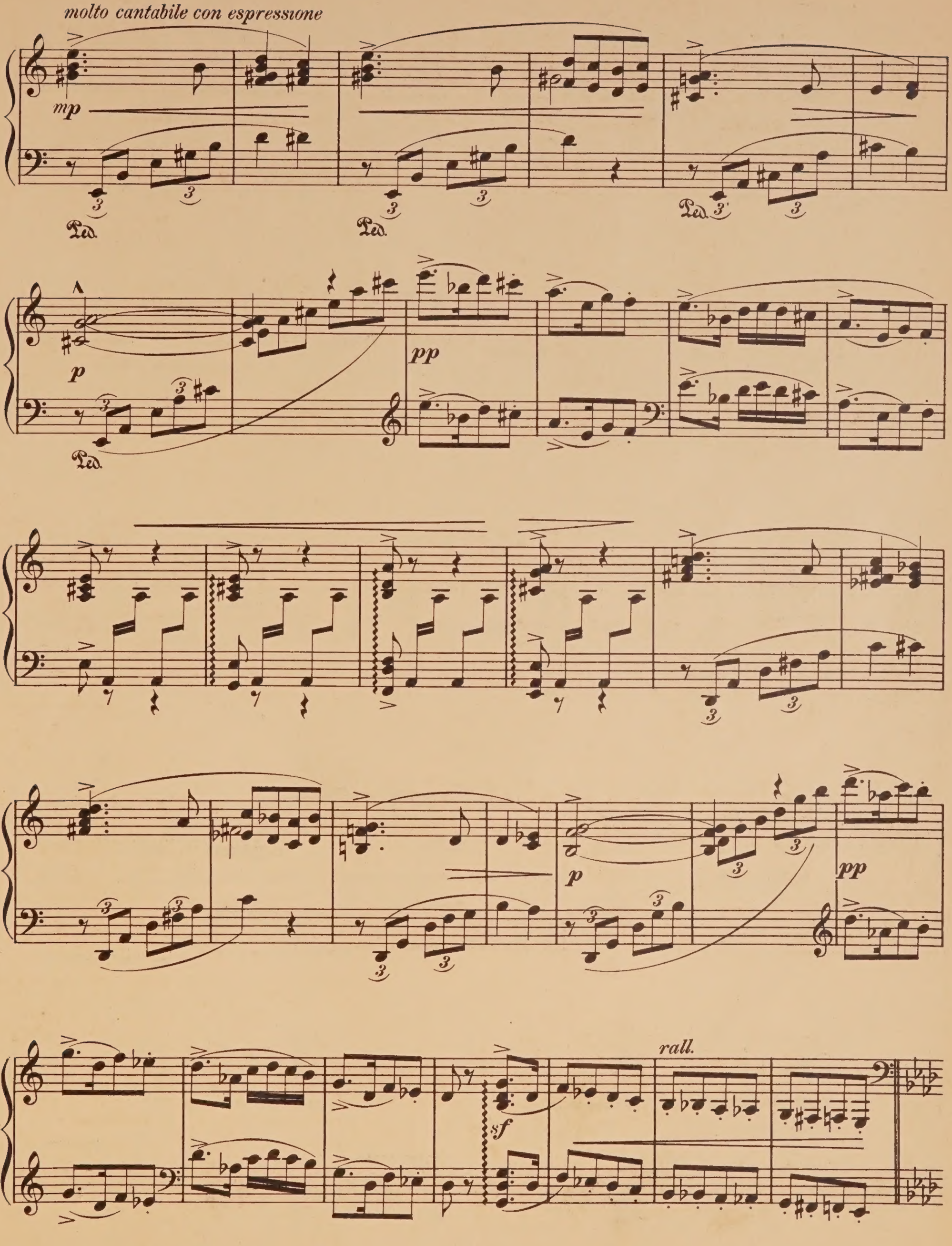
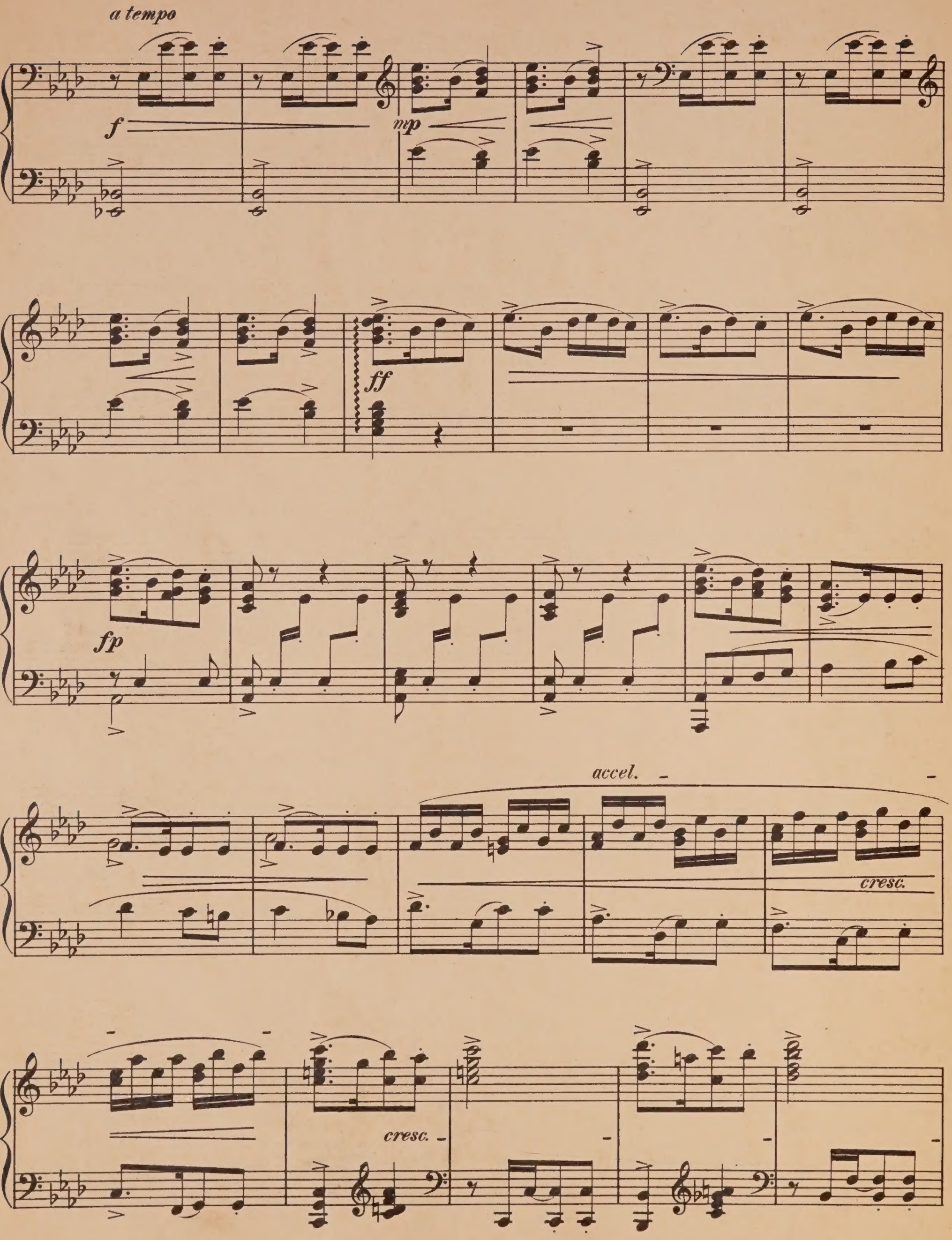
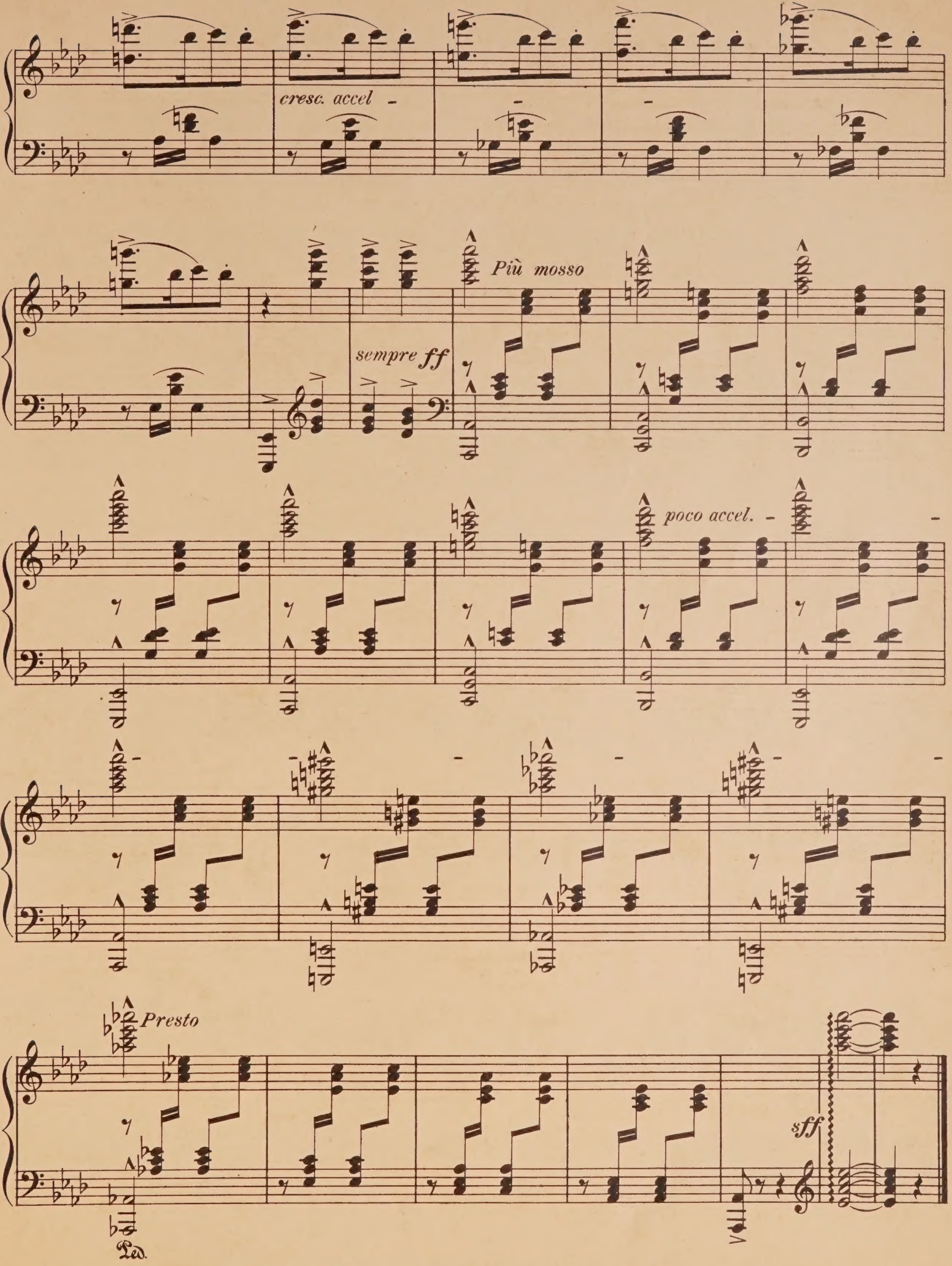

dim.
fp
fp
cresc.
accel.
8
(pesante)
f a tempo

molto cantabile con espressione



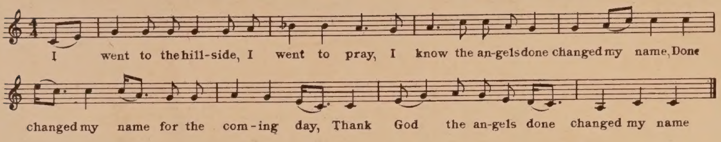

a tempo
f
mp
ff
fp
accel.
cresc.
cresc.


cresc. accel
sempre ff
Più mosso
poco accel.
Presto
sff
Ped.

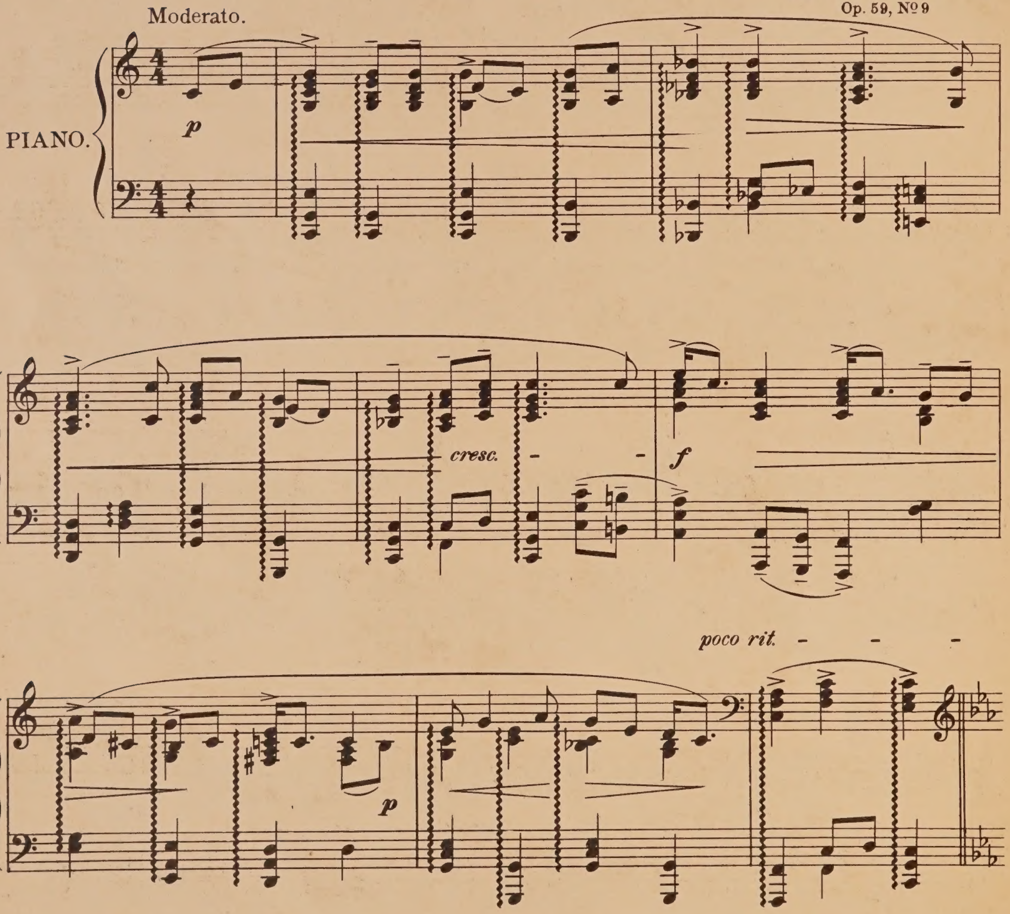
THE ANGELS CHANGED MY NAME

From *"Jubilee Songs"*

American Negro


I went to the hill-side, I went to pray, I know the an-gels done changed my name, Done
changed my name for the com-ing day, Thank God the an-gels done changed my name

S. COLERIDGE-TAYLOR
Op. 59, Nº 9



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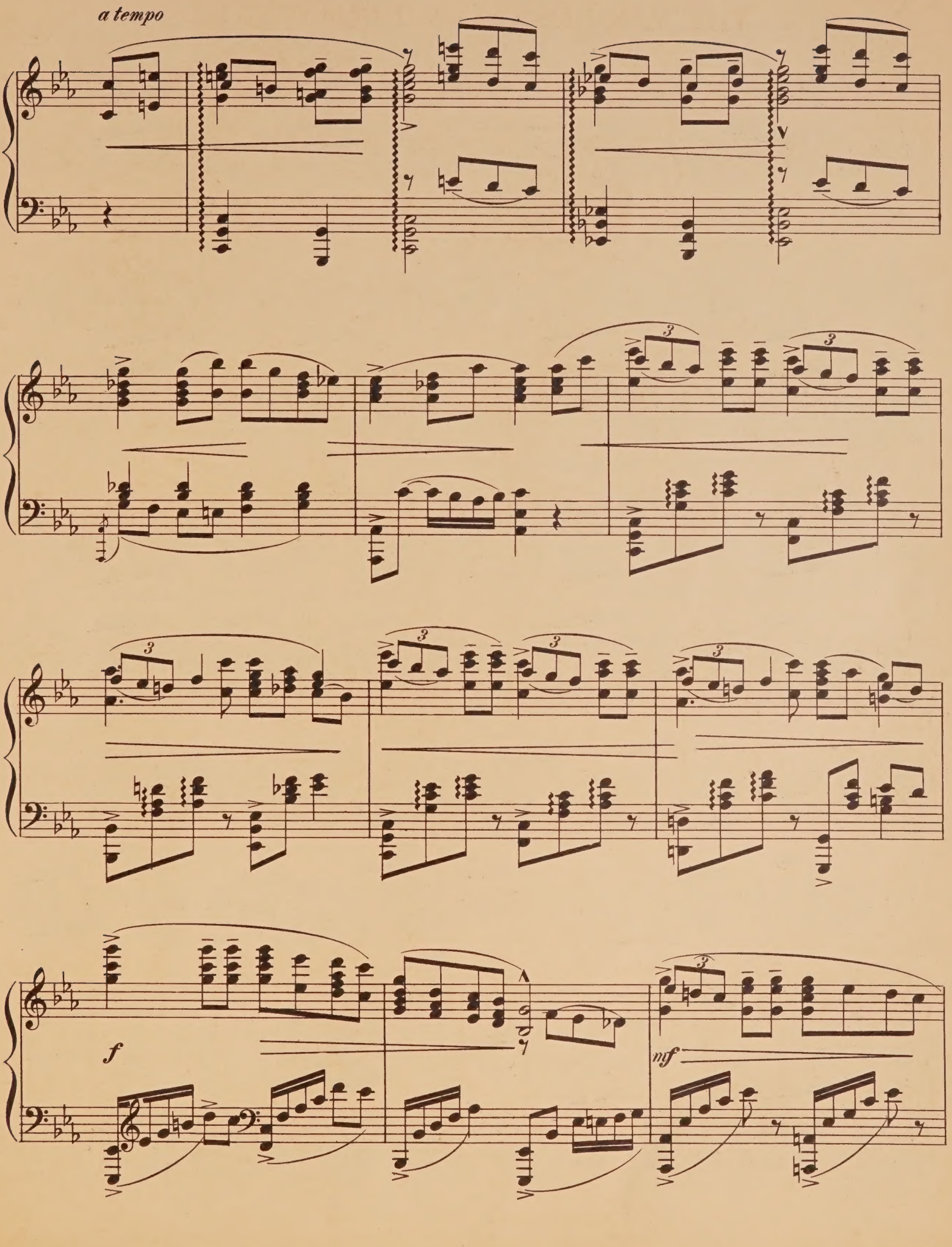
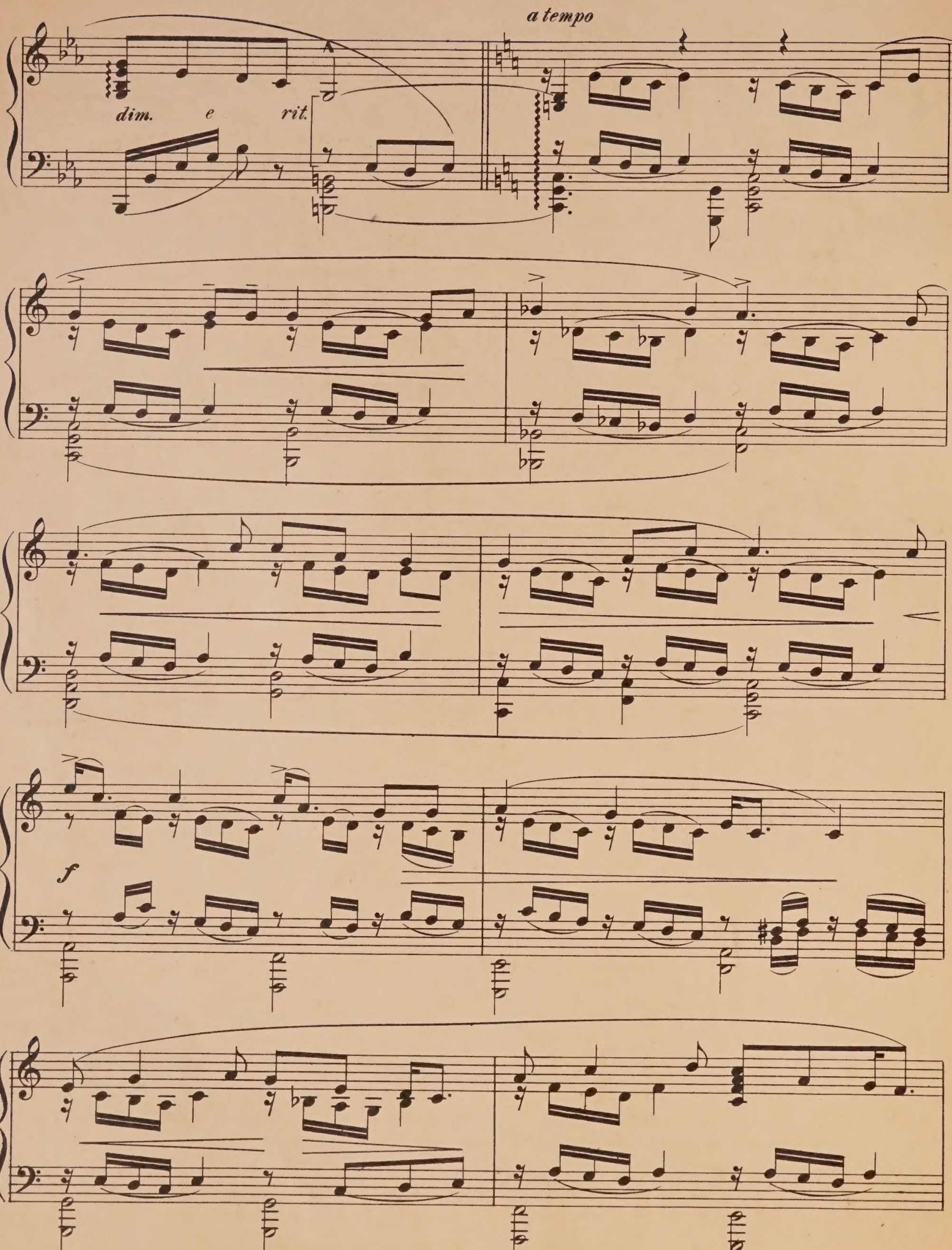
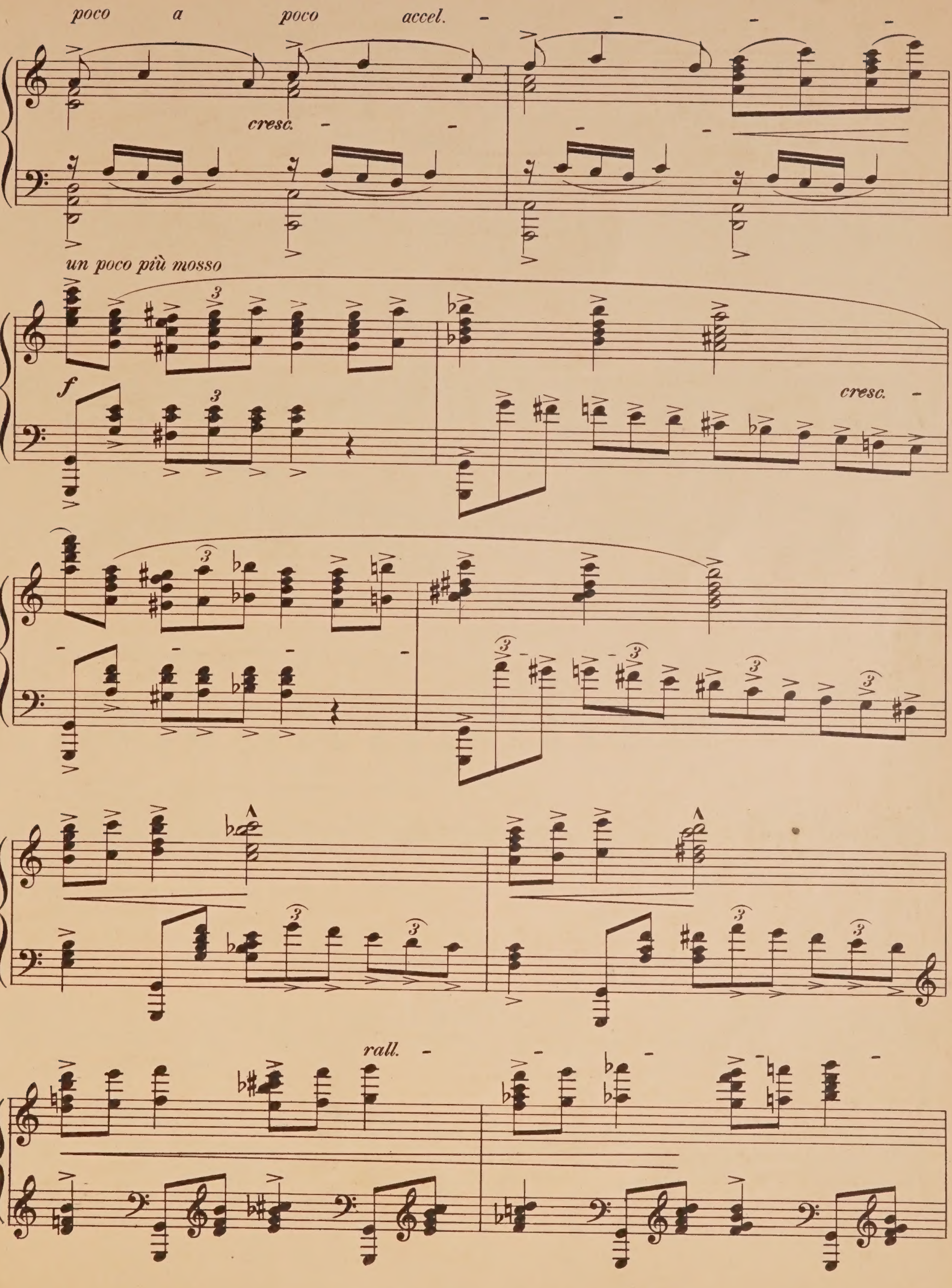
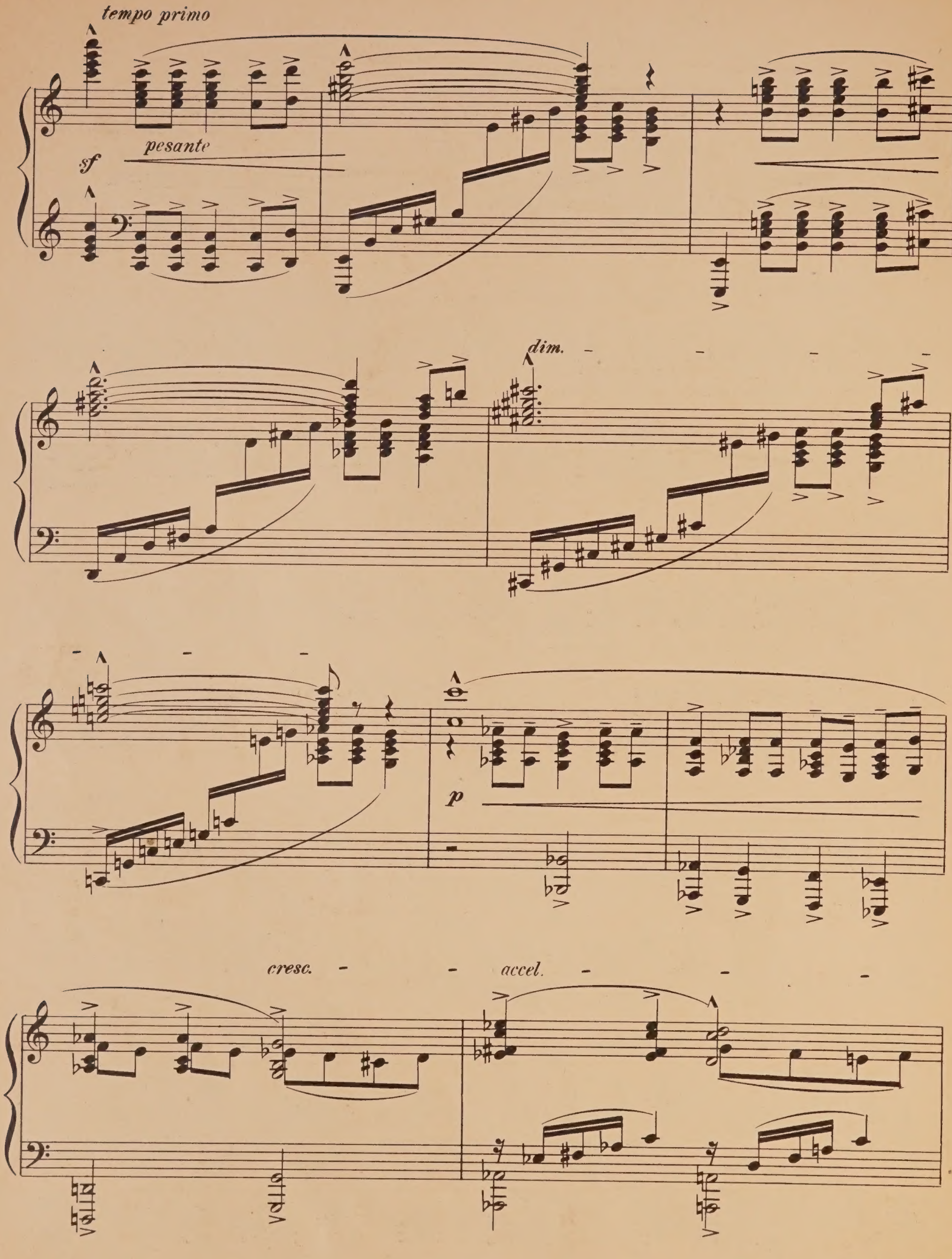
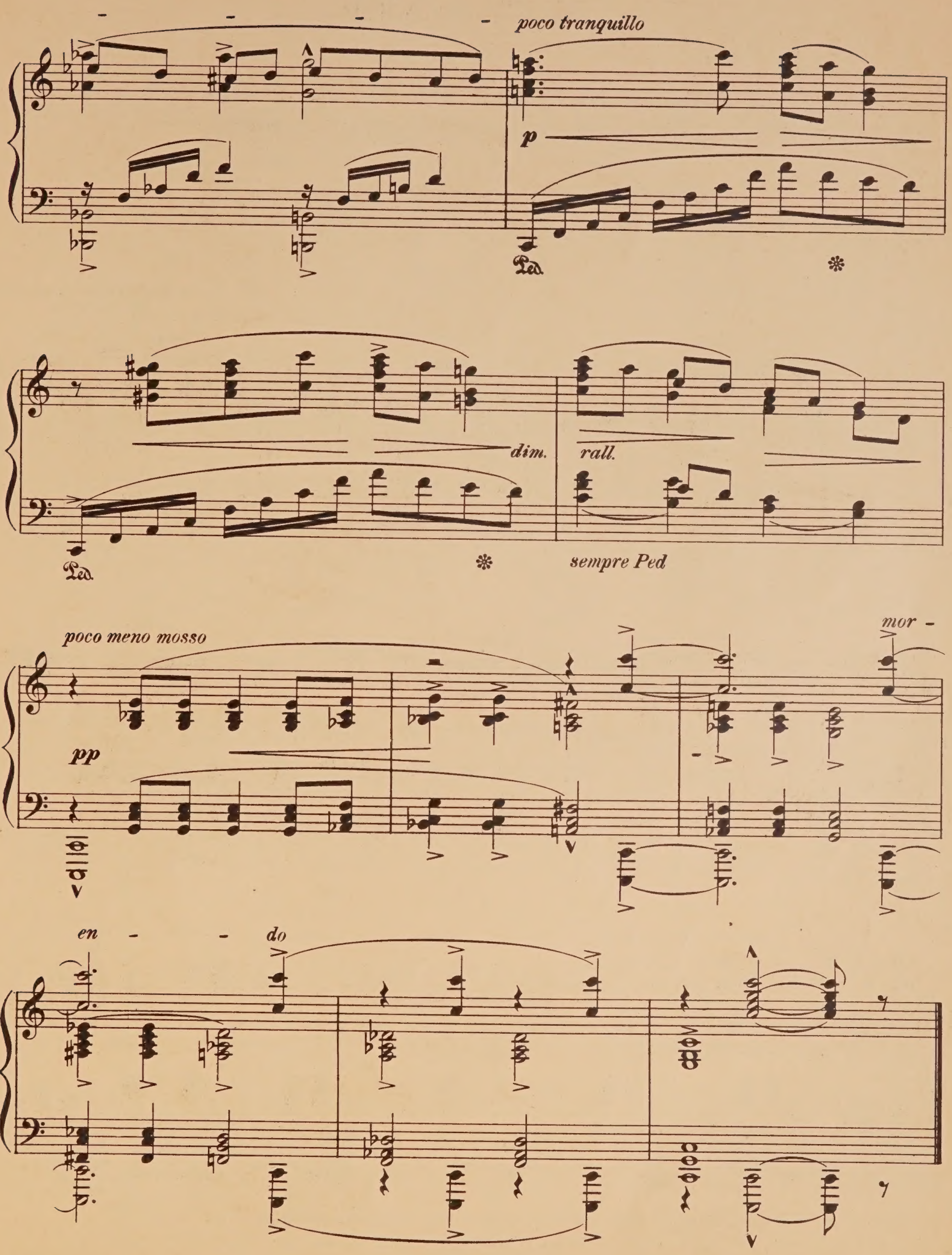

a tempo
3
f
mf


a tempo
dim.
e
rit.
f

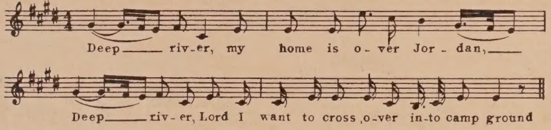

poco a poco accel.
cresc.
un poco più mosso
f
3
cresc.
rall.


tempo primo
sf
pesante
dim.
p
cresc.
accel.

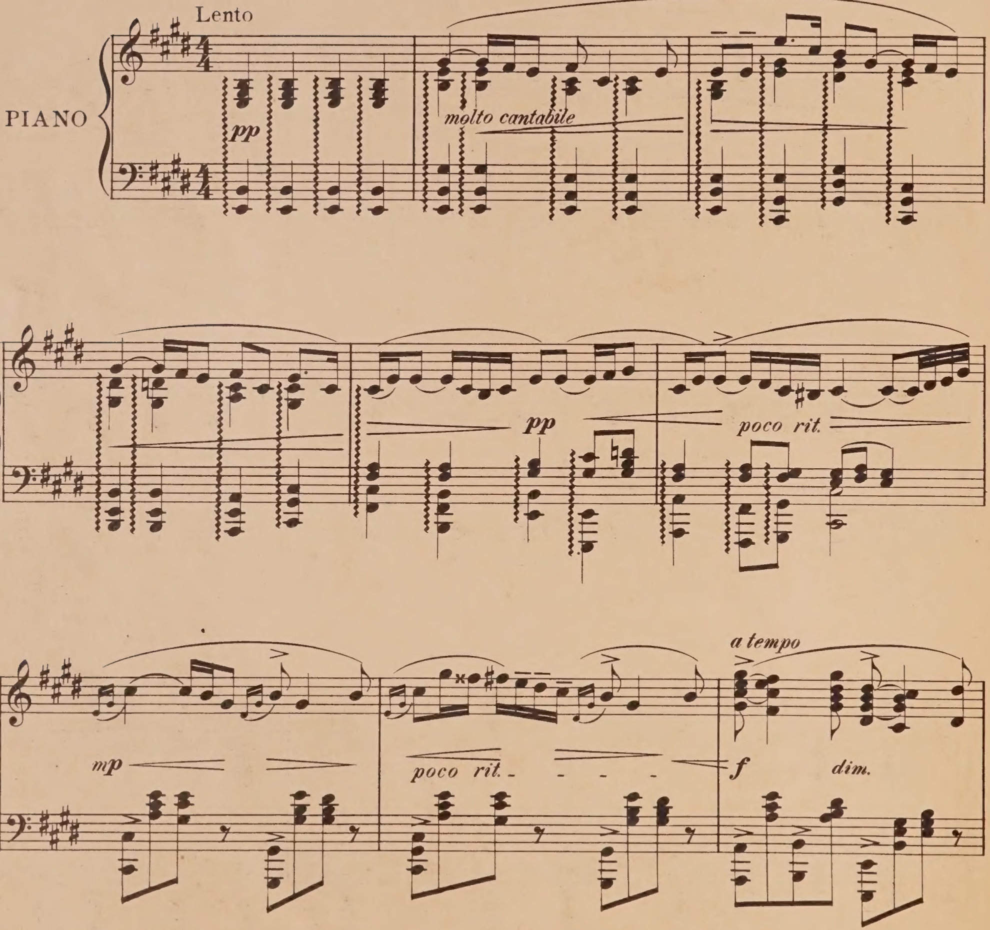

poco tranquillo
p
Ped.
Ped.
dim.
rall.
sempre Ped
poco meno mosso
pp
mor -
en - - do

DEEP RIVER

From *"Jubilee Songs"*
American Negro


Deep ___ riv-er, my home is o-ver Jor-dan, ___
Deep ___ riv-er, Lord I want to cross o-ver in-to camp ground

S. COLERIDGE-TAYLOR
Op. 59, No 10



In the author's opinion this is the most beautiful and touching melody of the whole series

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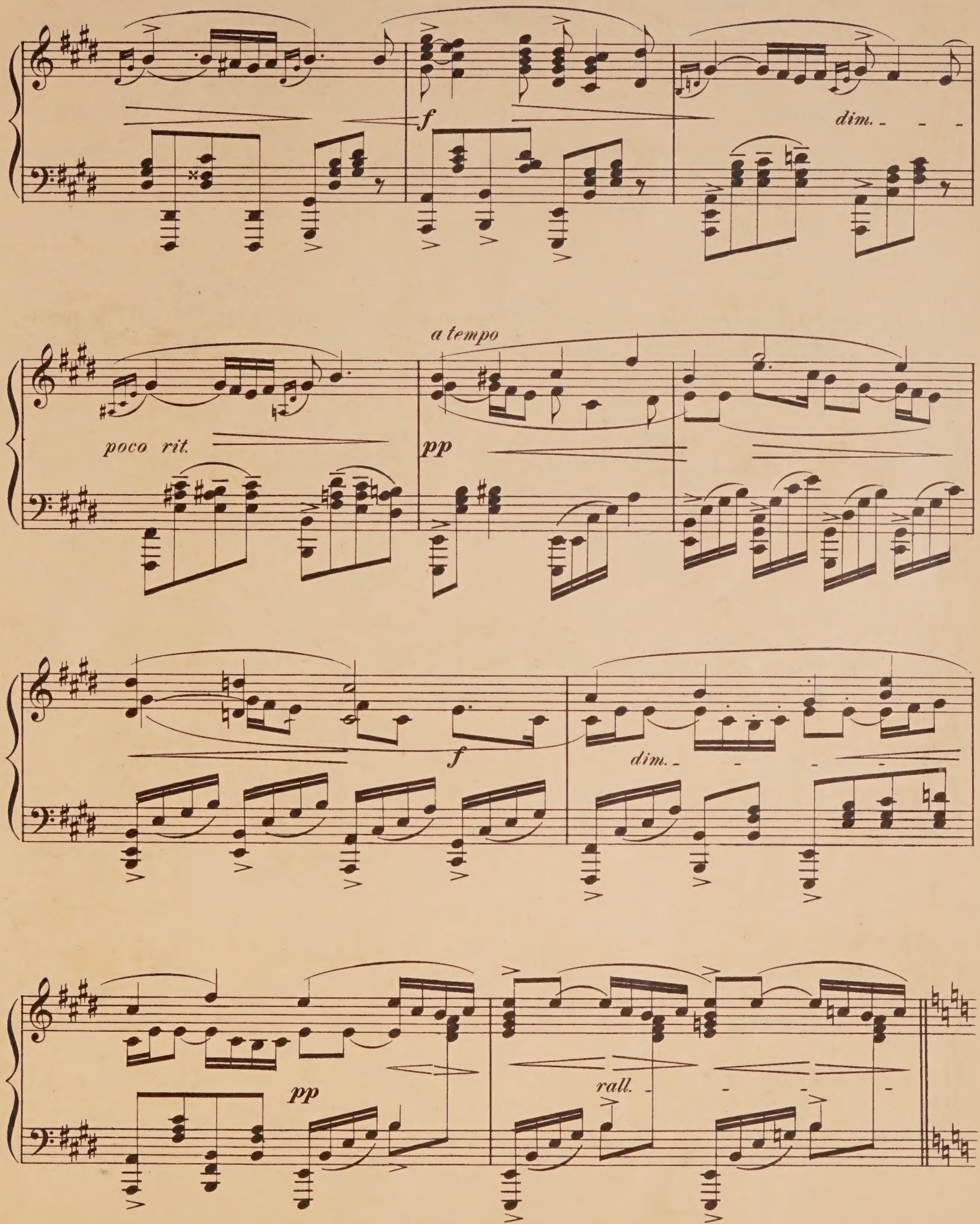
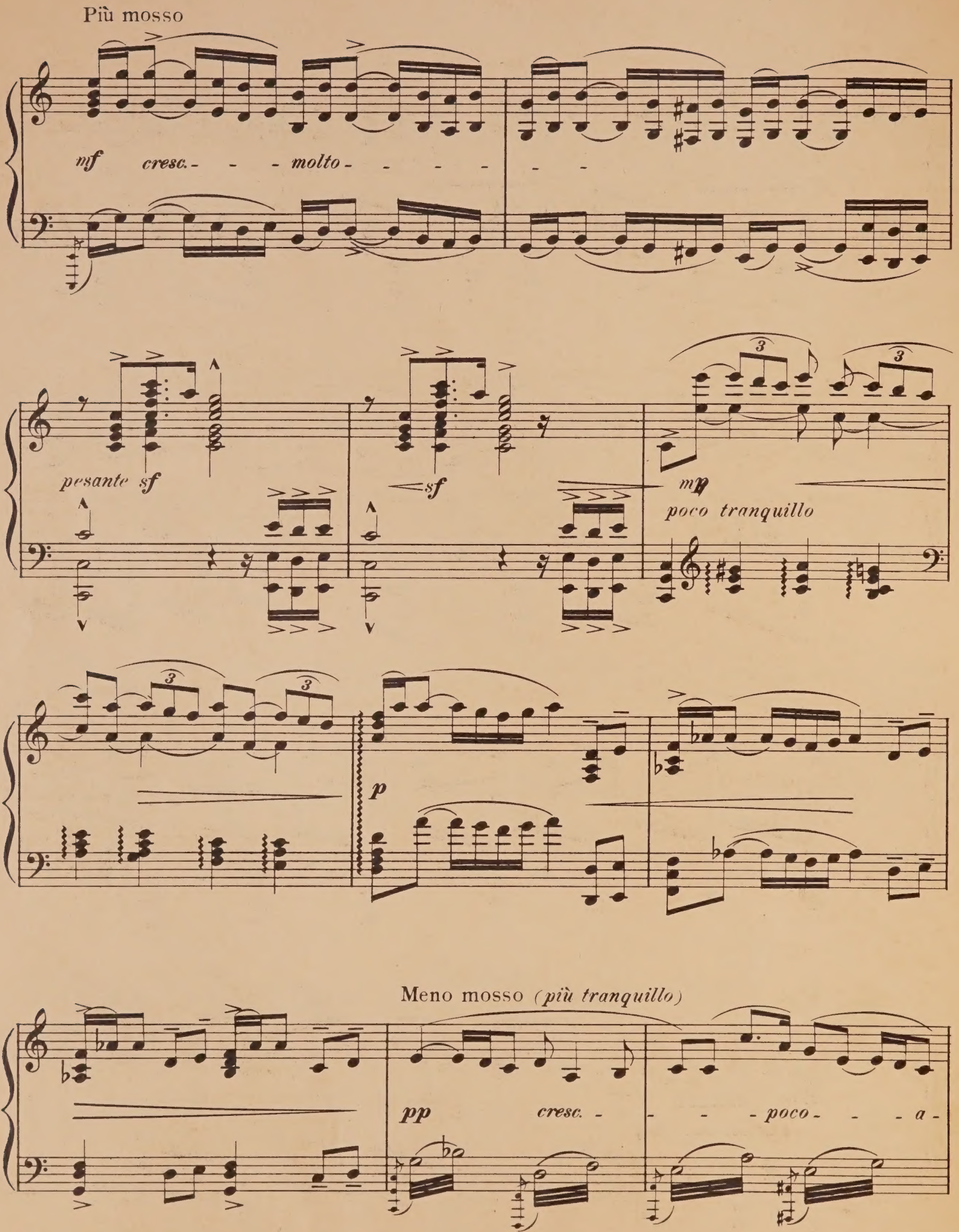
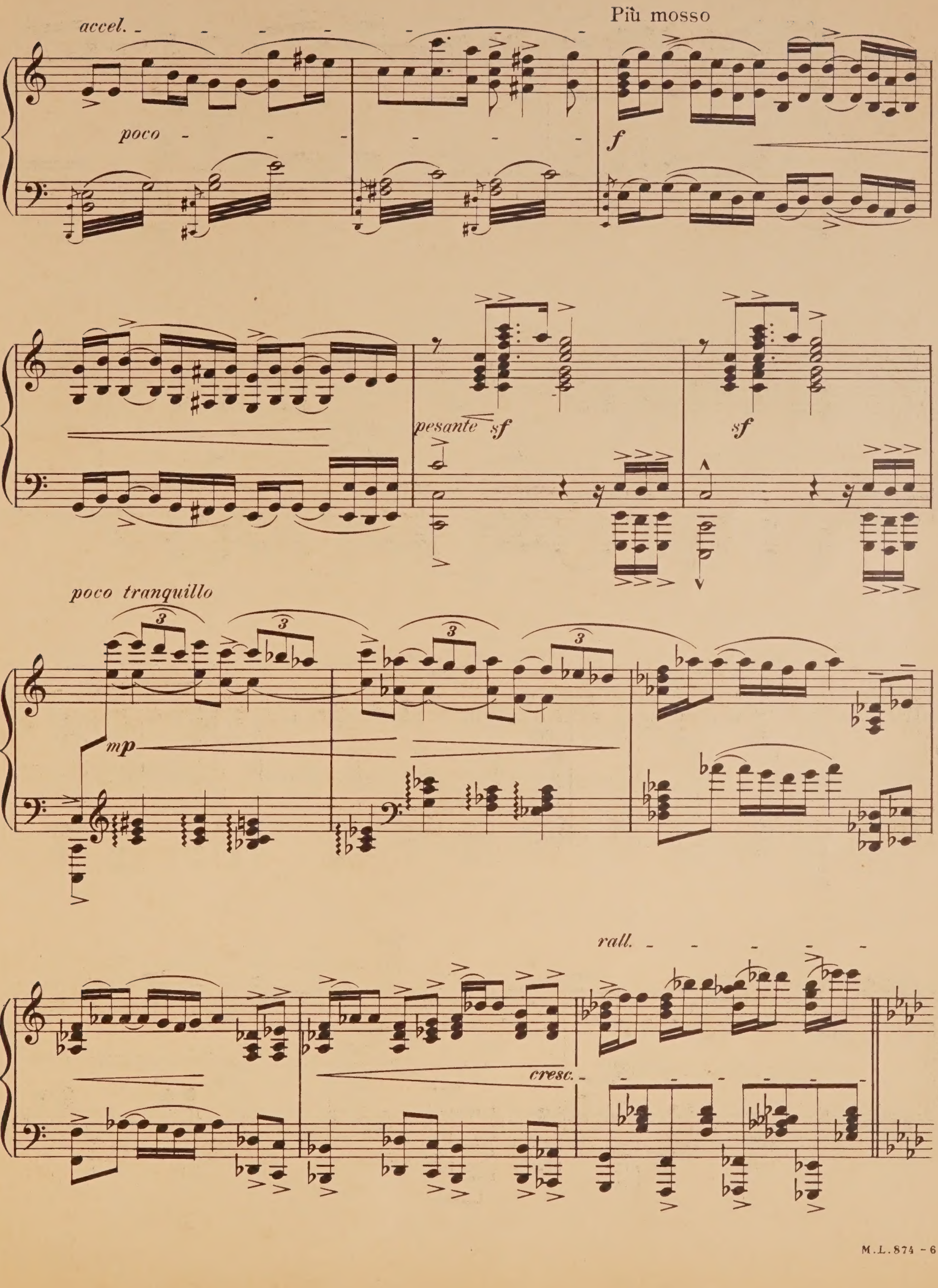
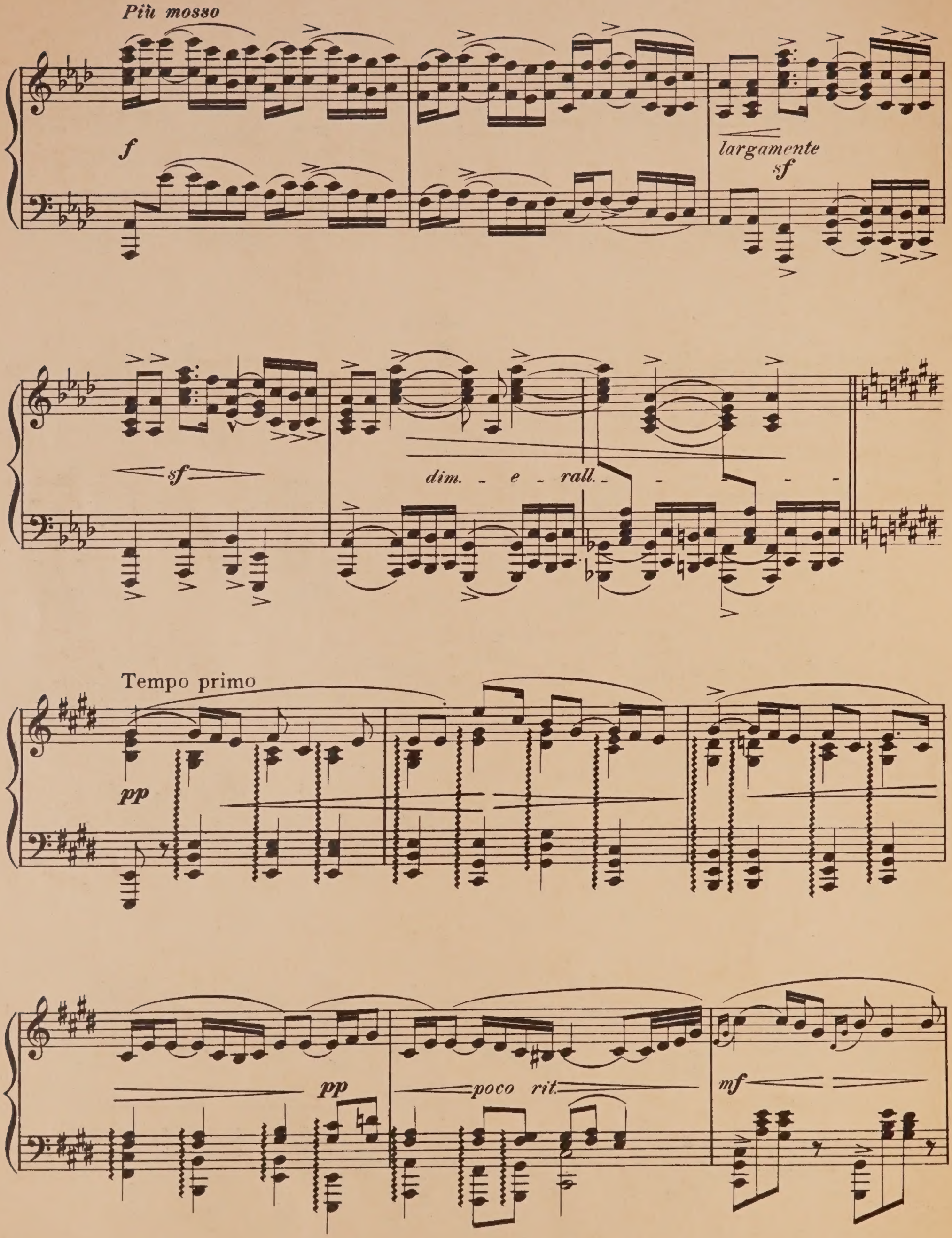
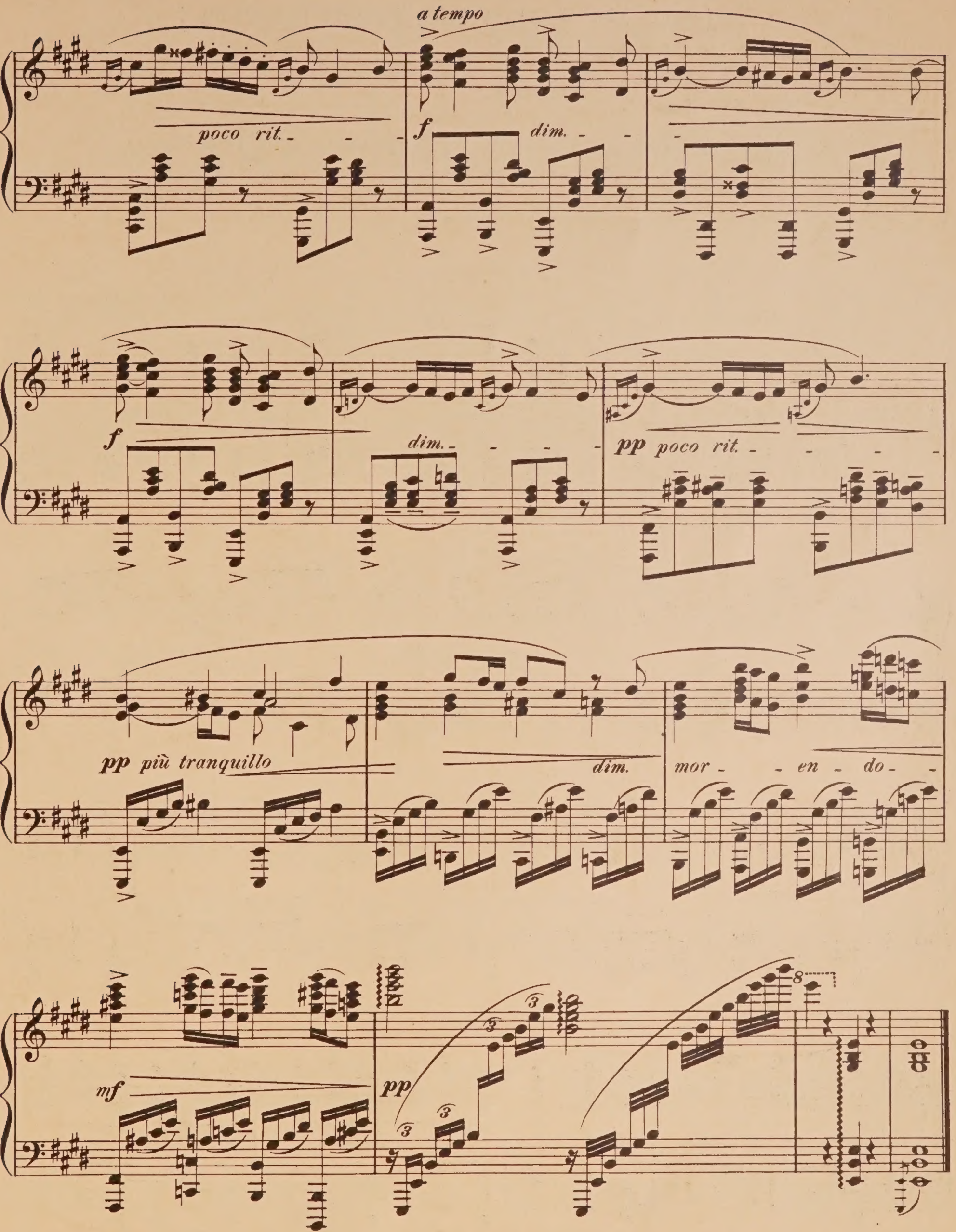

f
dim.
poco rit.
a tempo
pp
f
dim.
pp
rall.


Più mosso
mf
cresc.
molto
pesante
sf
sf
mp
poco tranquillo
3
3
3
3
p
Meno mosso (più tranquillo)
pp
cresc.
poco
a


accel.
poco
Più mosso
f
pesante
sf
sf
poco tranquillo
3
mp
rall.
cresc.

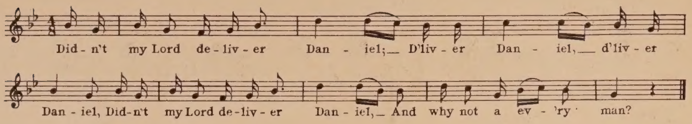

Più mosso
f
largamente
sf
sf
dim. - e - rall. - - - - -
Tempo primo
pp
pp
poco rit.
mf


a tempo
poco rit.
f
dim.
f
dim.
pp poco rit.
pp più tranquillo
dim.
mor - en - do
mf
pp
3
3
3
8

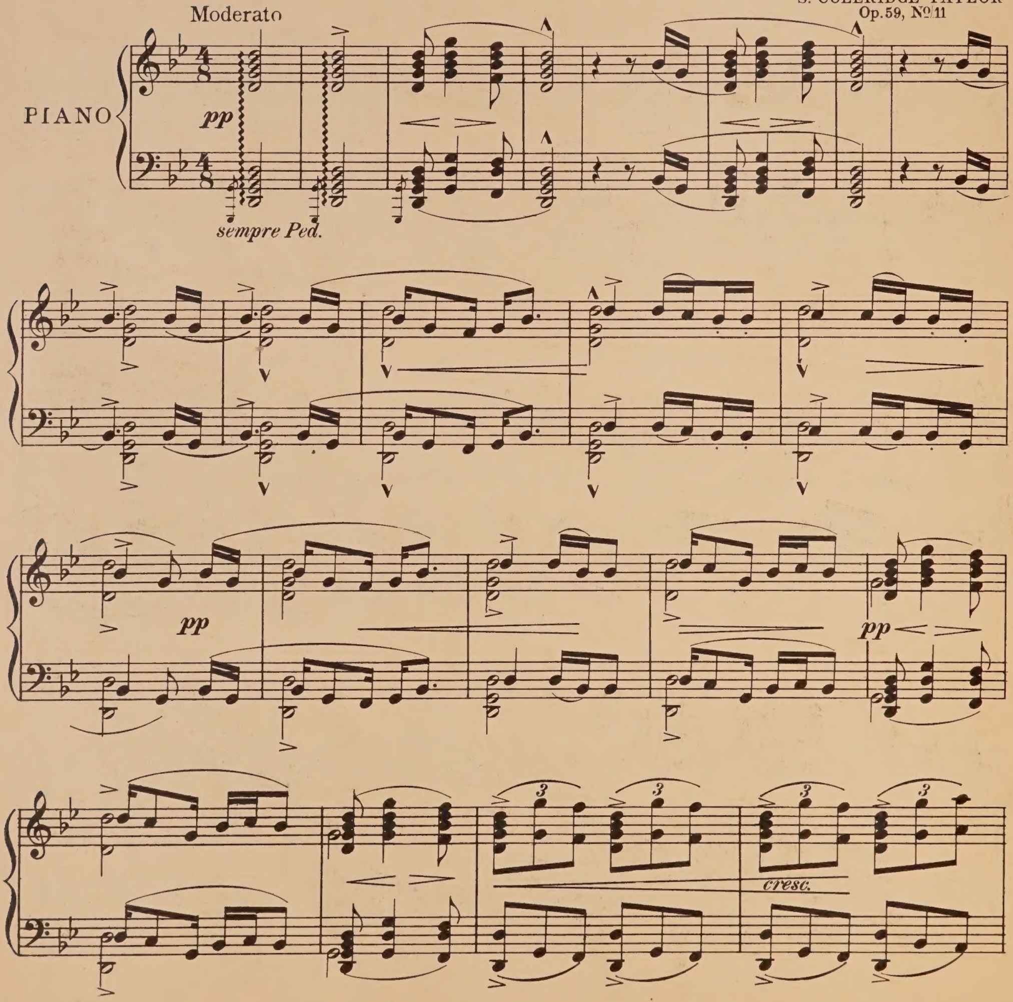
DIDN'T MY LORD DELIVER DANIEL?

From *"Jubilee Songs"*

American Negro


Did - n't my Lord de - liv - er Dan - iel; D'liv - er Dan - iel, d'liv - er
Dan - iel, Did - n't my Lord de - liv - er Dan - iel, And why not a ev - 'ry man?

S. COLERIDGE-TAYLOR
Op. 59, No. 11



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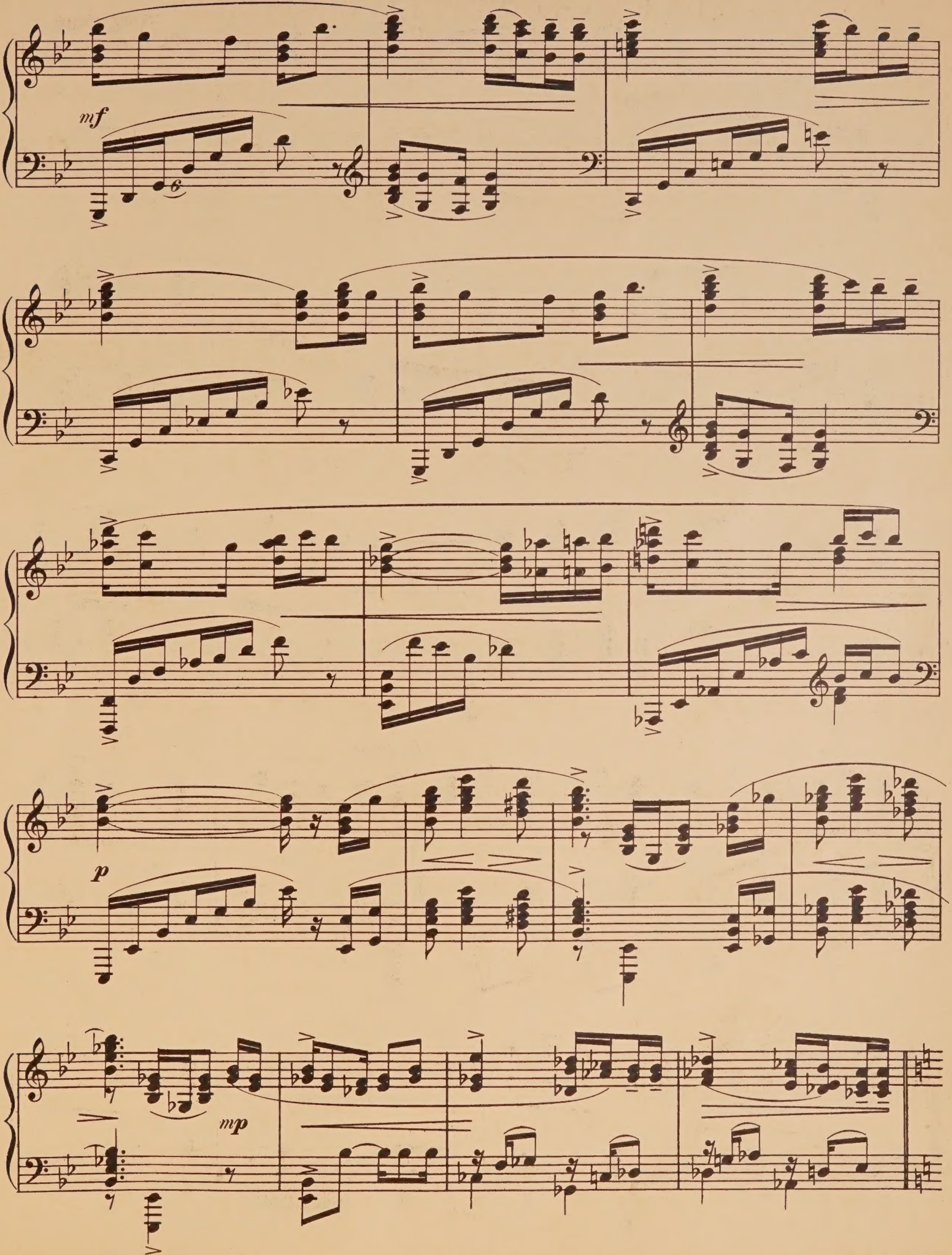
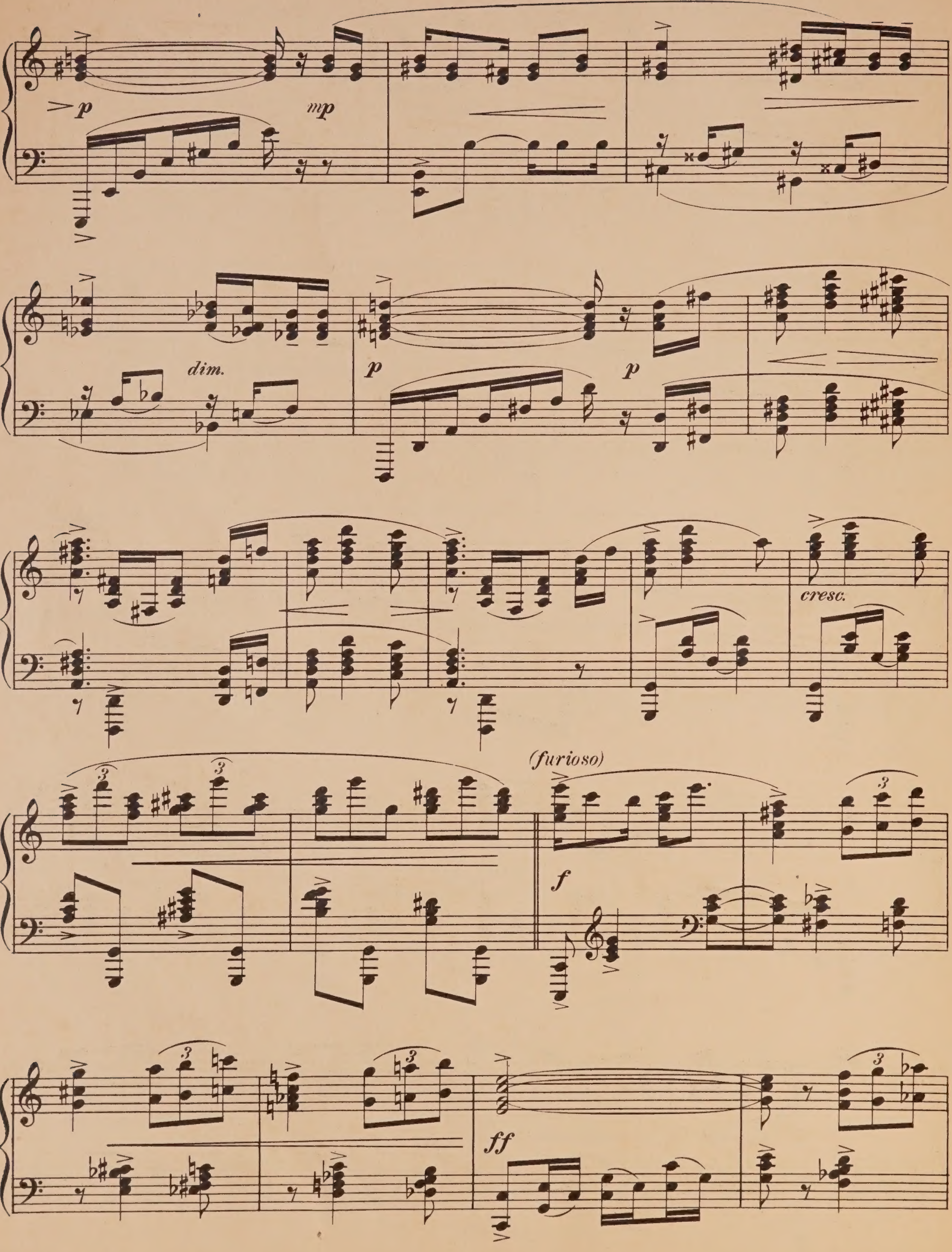
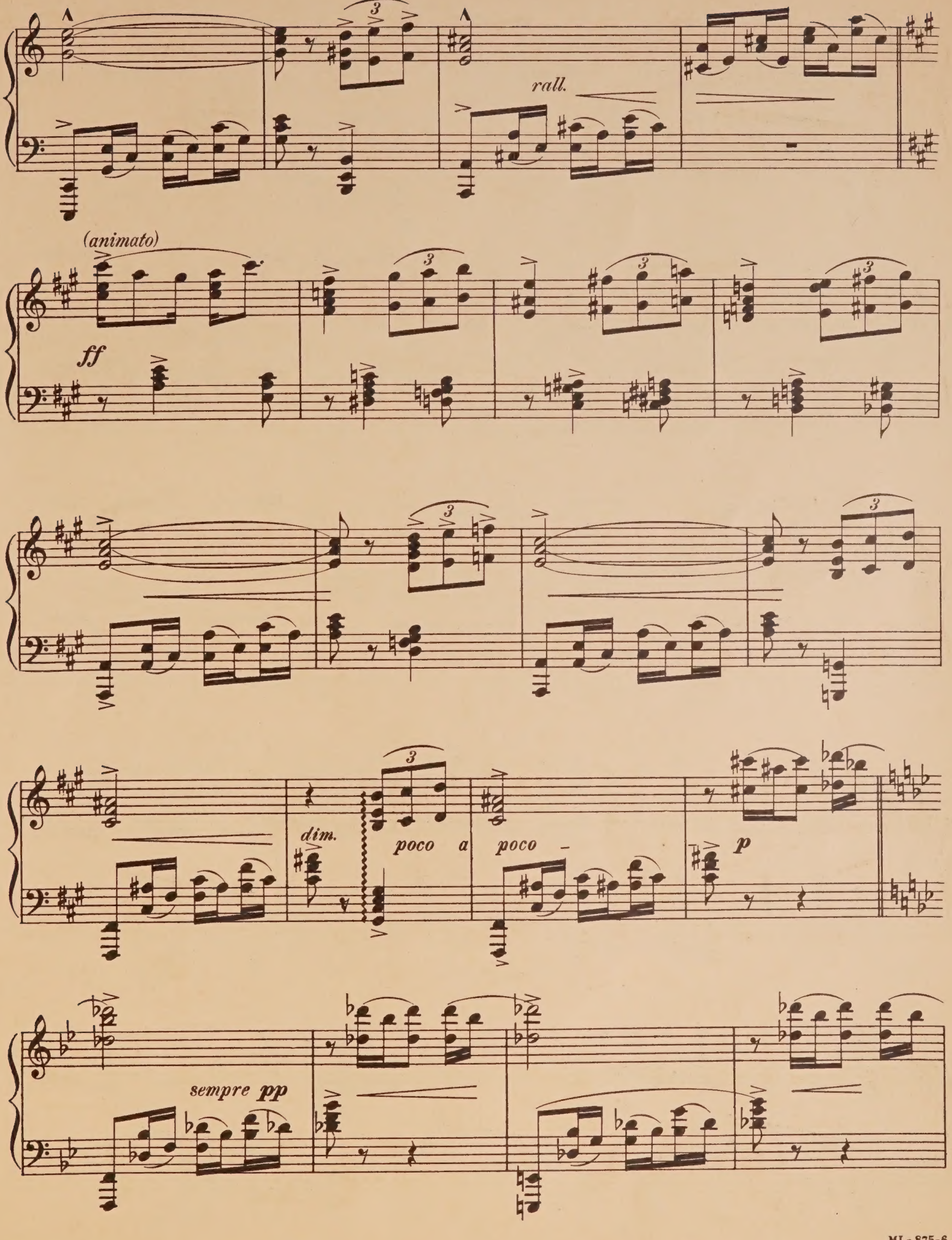
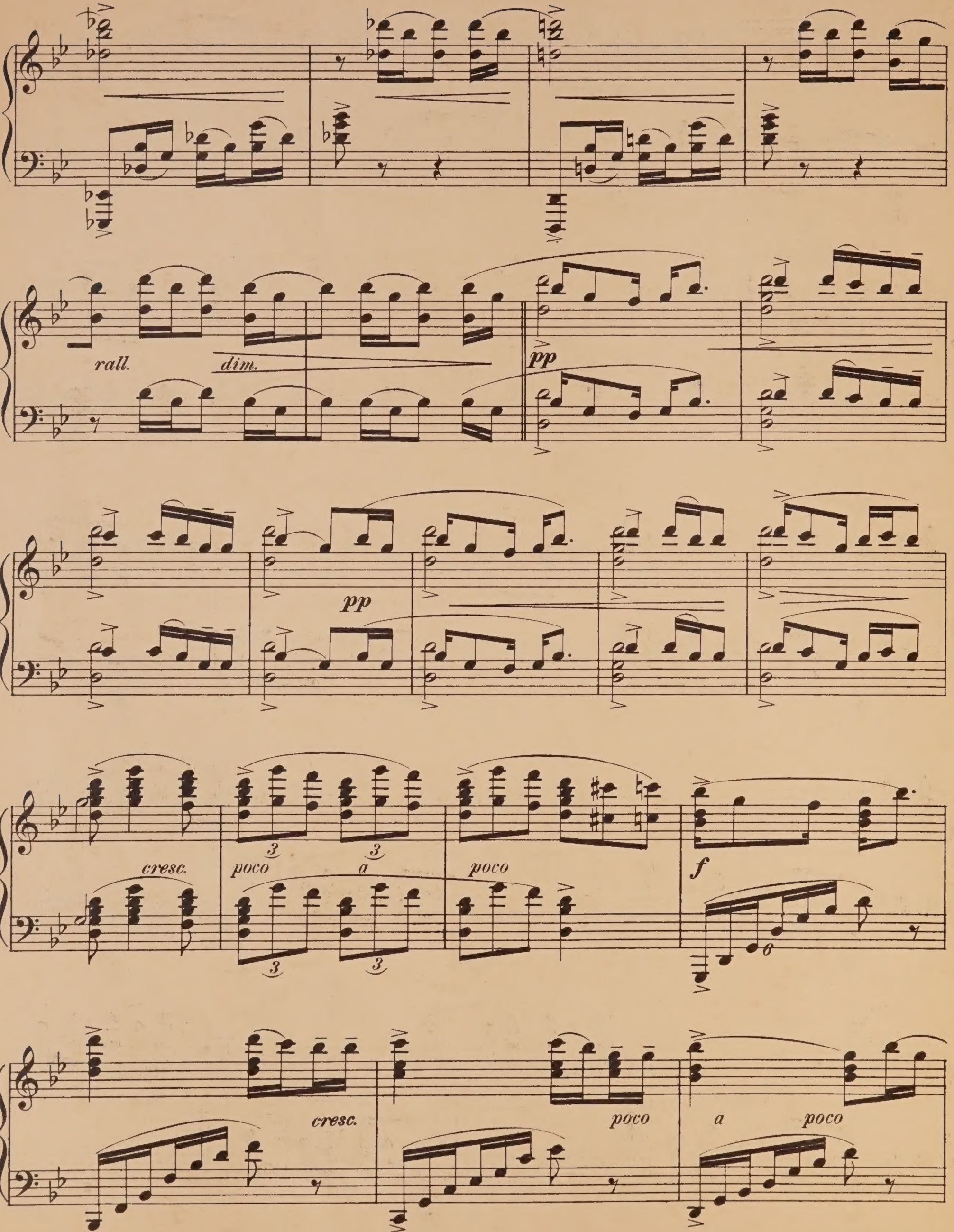
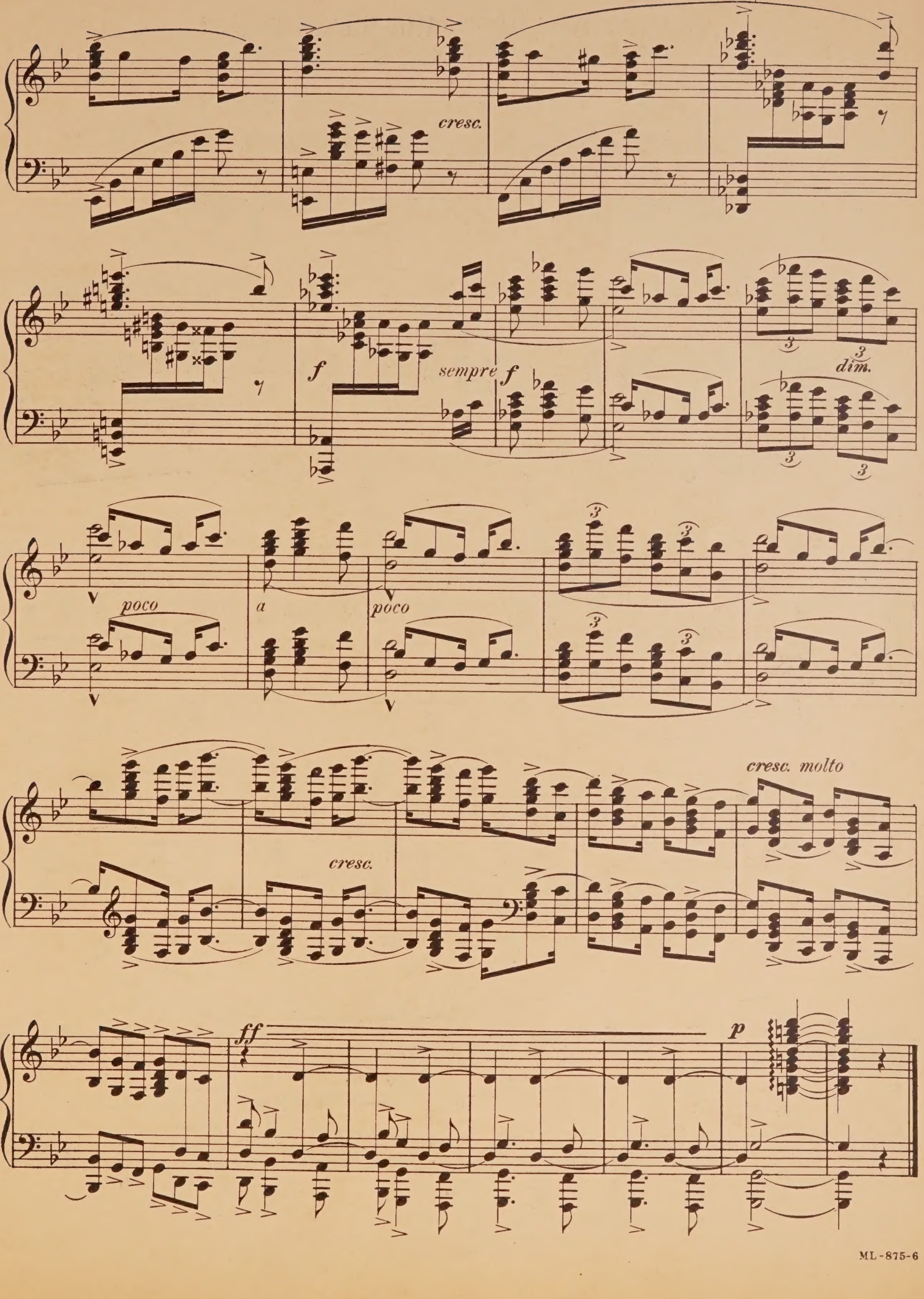

mf
6
p
mp


p
mp
p
dim.
p
p
cresc.
(furioso)
f
ff
3

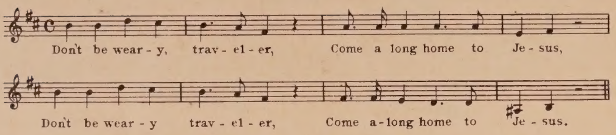

rall.
(animato)
ff
dim.
poco a poco -
p
sempre pp


rall.
dim.
pp
pp
cresc.
poco
3
3
a
poco
3
3
6
f
cresc.
poco
a
poco

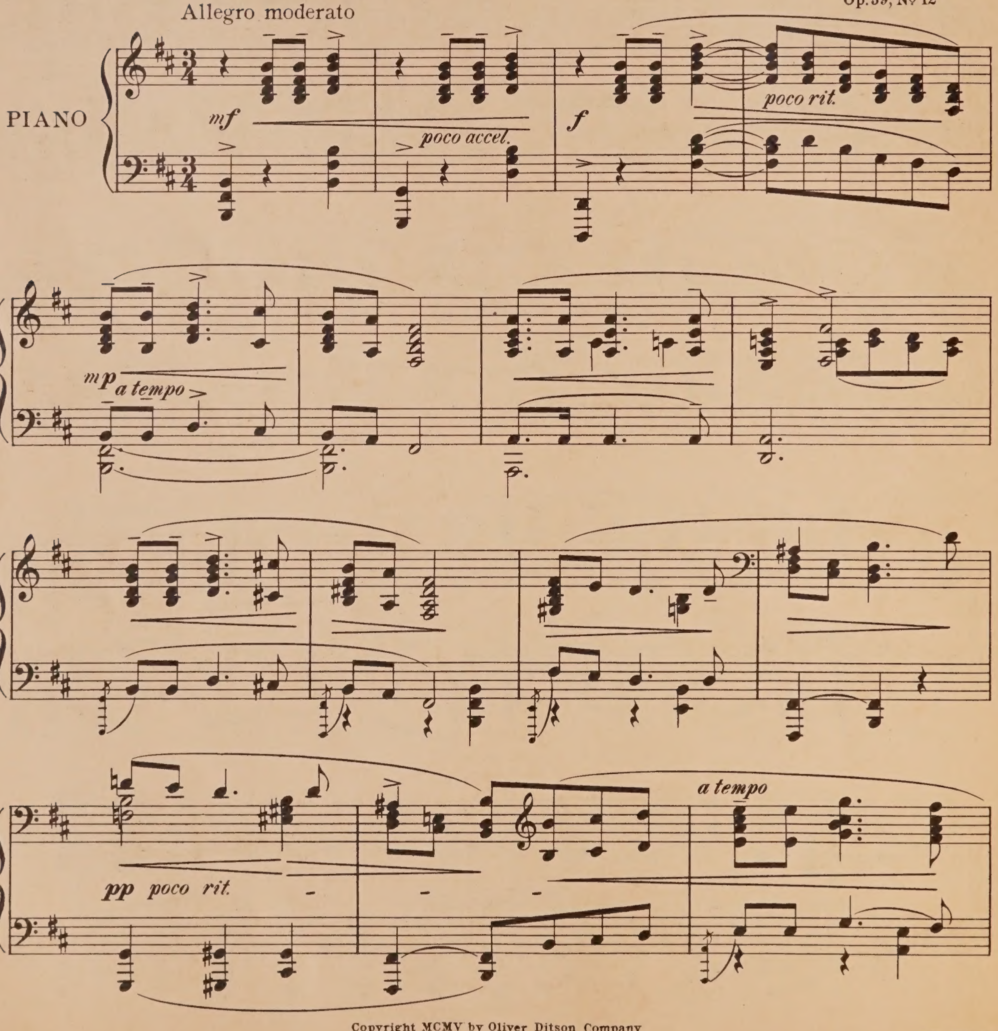

cresc.
f
sempre f
dim.
poco
a
poco
cresc.
cresc. molto
ff
p

DON'T BE WEARY, TRAVELER

American Negro


Don't be wear - y, trav - el - er, Come a long home to Je - sus,
Don't be wear - y trav - el - er, Come a - long home to Je - sus.

S. COLERIDGE-TAYLOR
Op. 59, Nº 12



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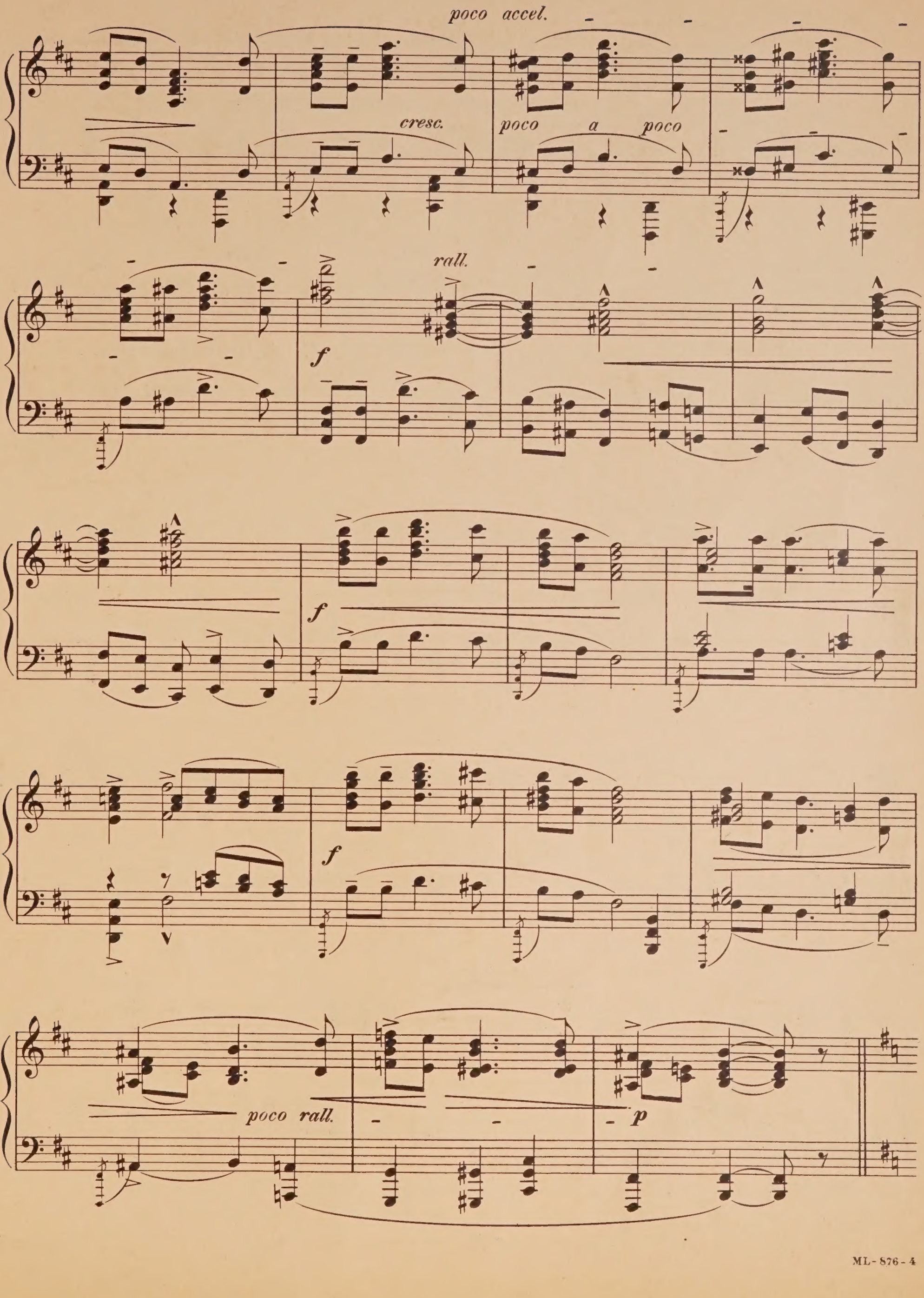
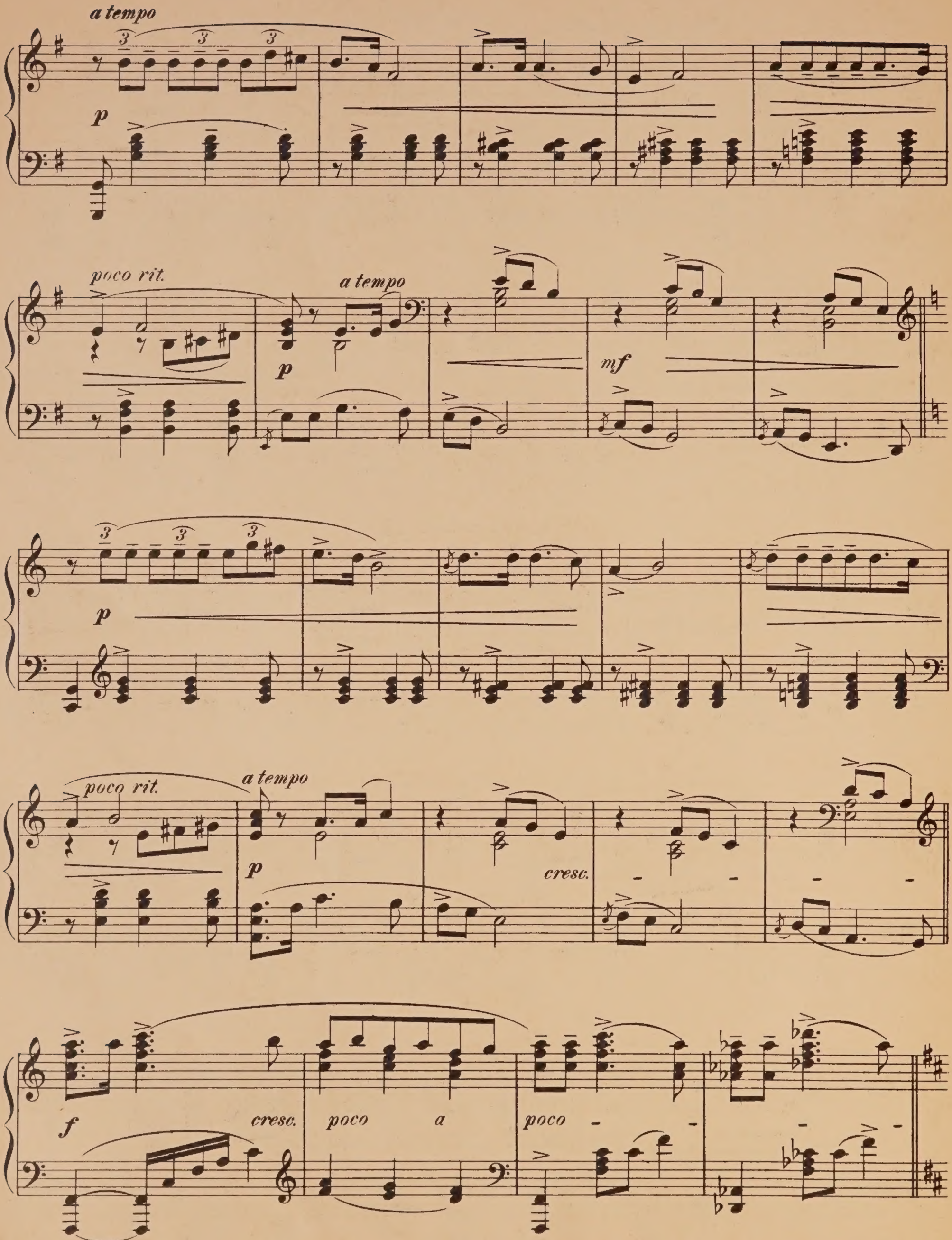
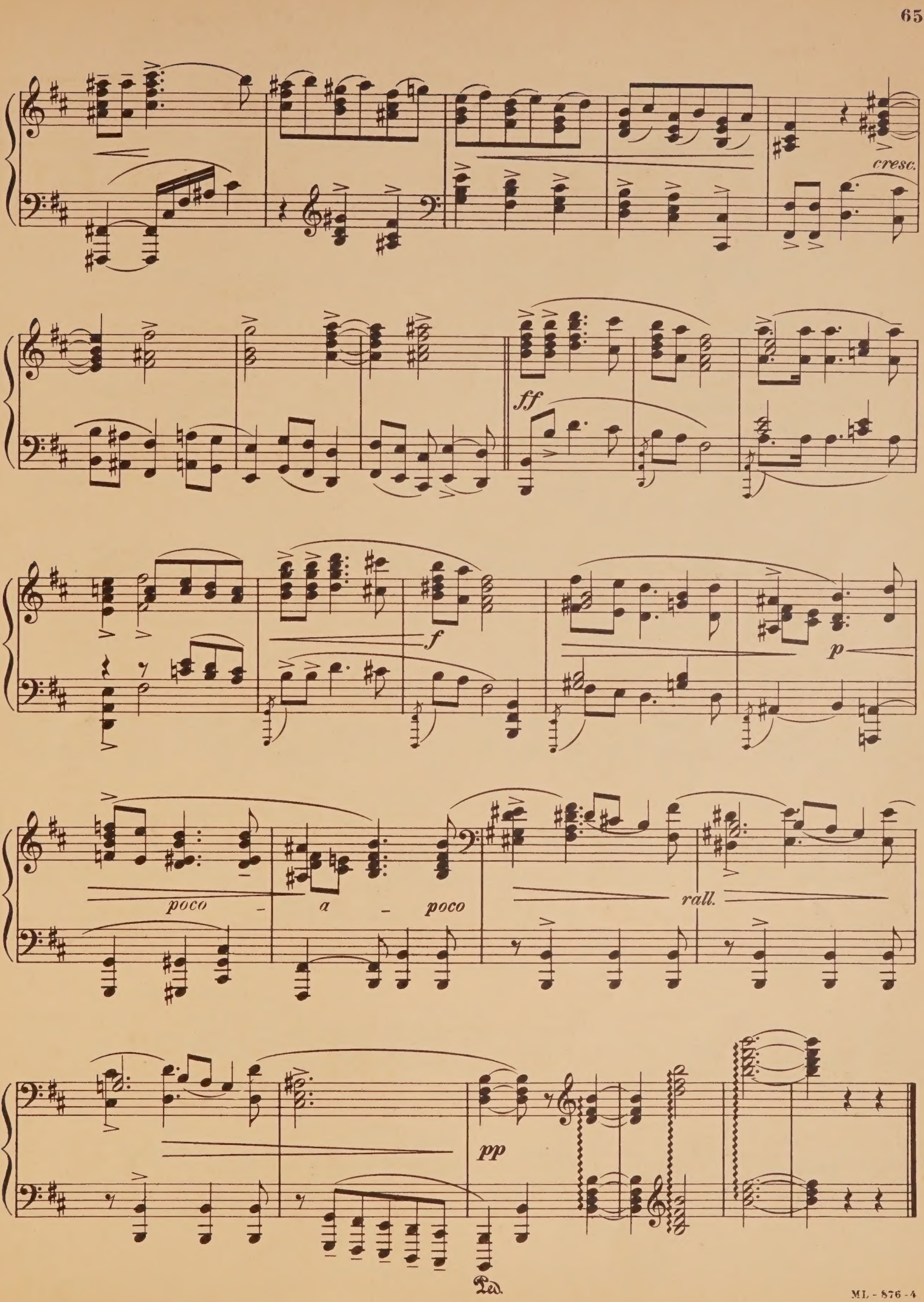

poco accel.
cresc.
poco a poco
rall.
f
f
f
poco rall.
p

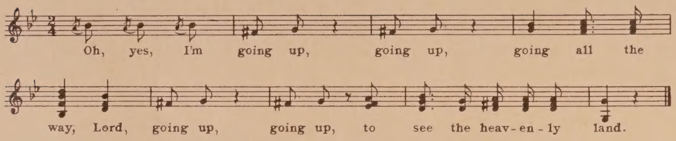

a tempo
p
poco rit.
a tempo
p
mf
p
poco rit.
a tempo
p
cresc.
f
cresc.
poco
a
poco


cresc.
ff
f
p
poco
a
poco
rall.
pp
Ped.

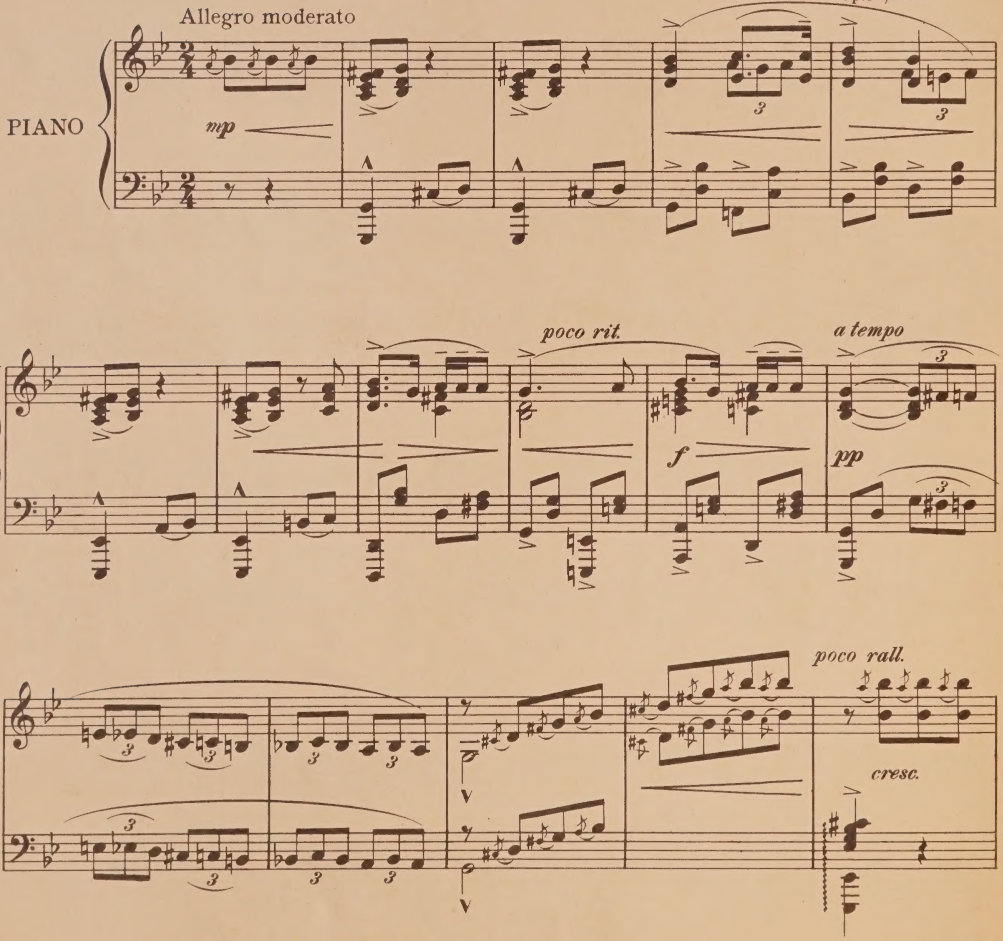
GOING UP

From Oliver Ditson Company's
"Jubilee and Plantation Songs"

American Negro


Oh, yes, I'm going up, going up, going all the
way, Lord, going up, going up, to see the heav-en-ly land.

S. COLERIDGE-TAYLOR
Op.59, Nº 13



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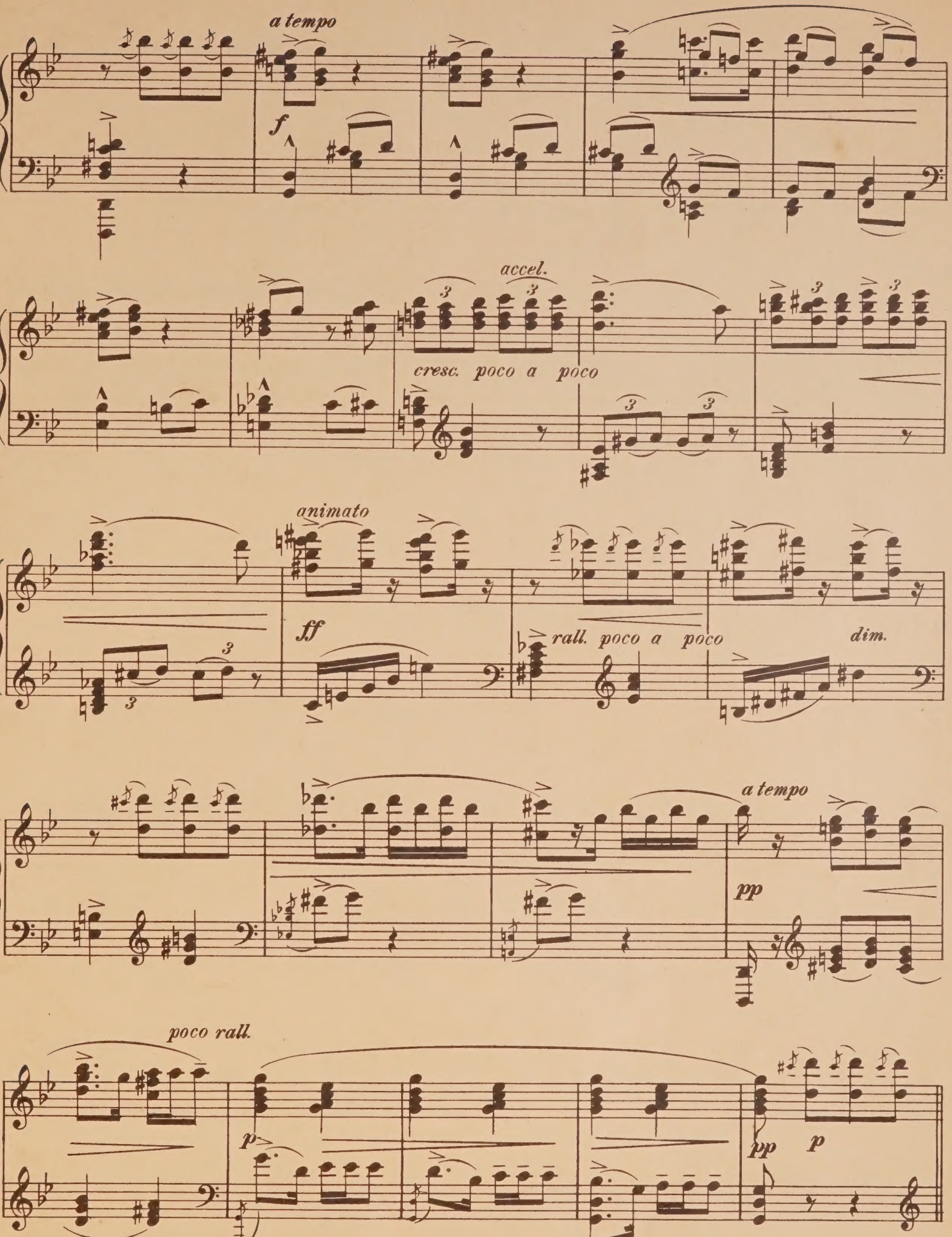
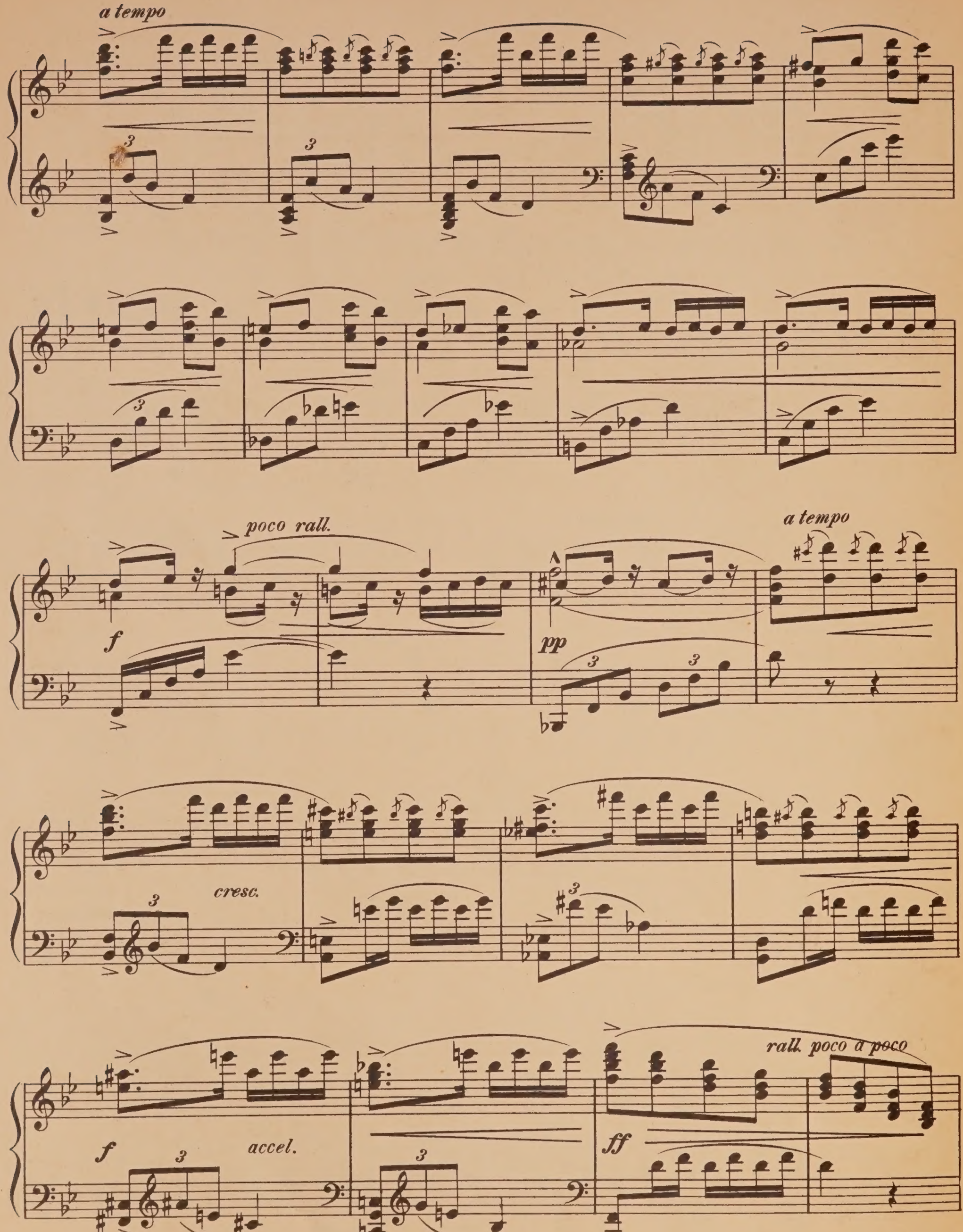
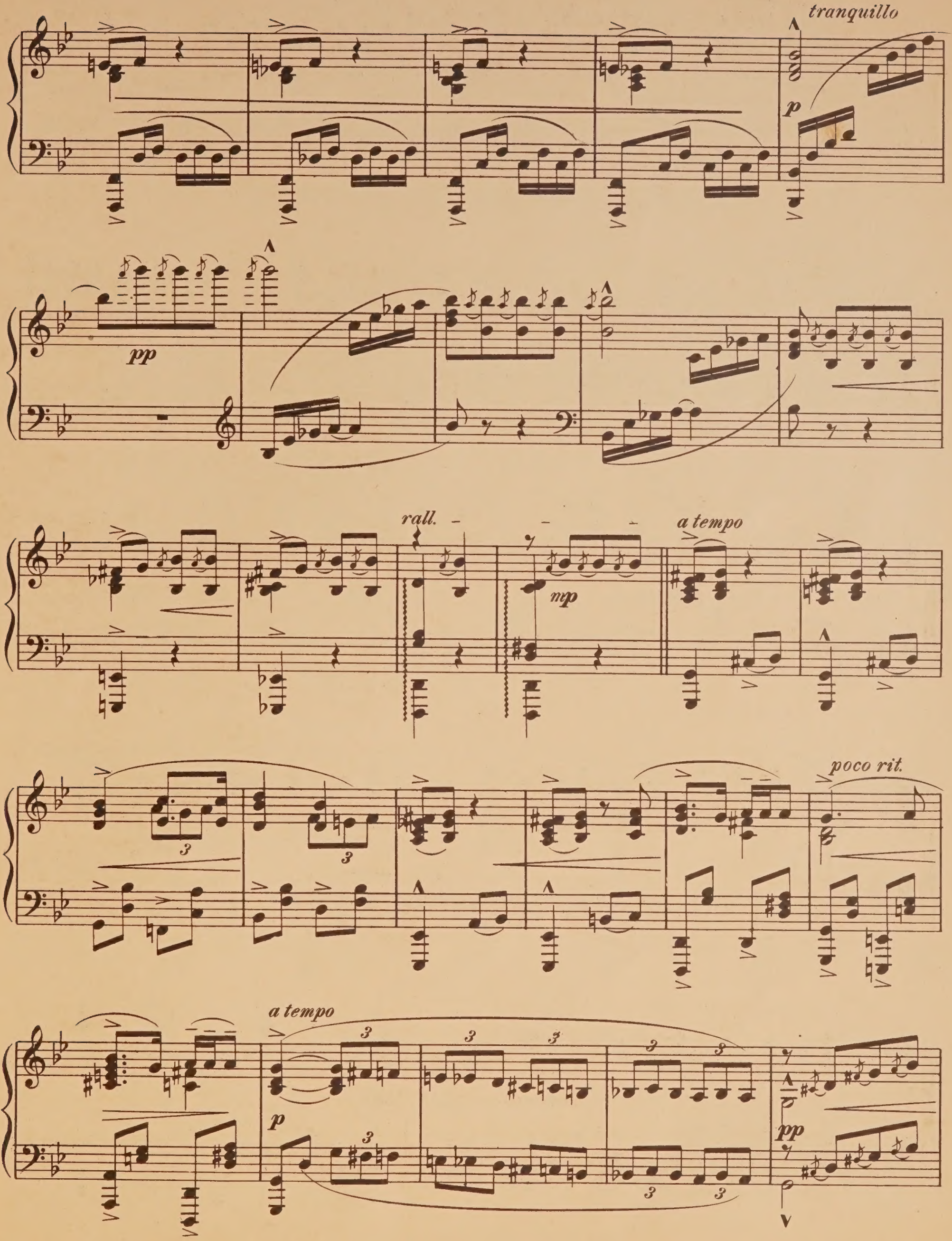
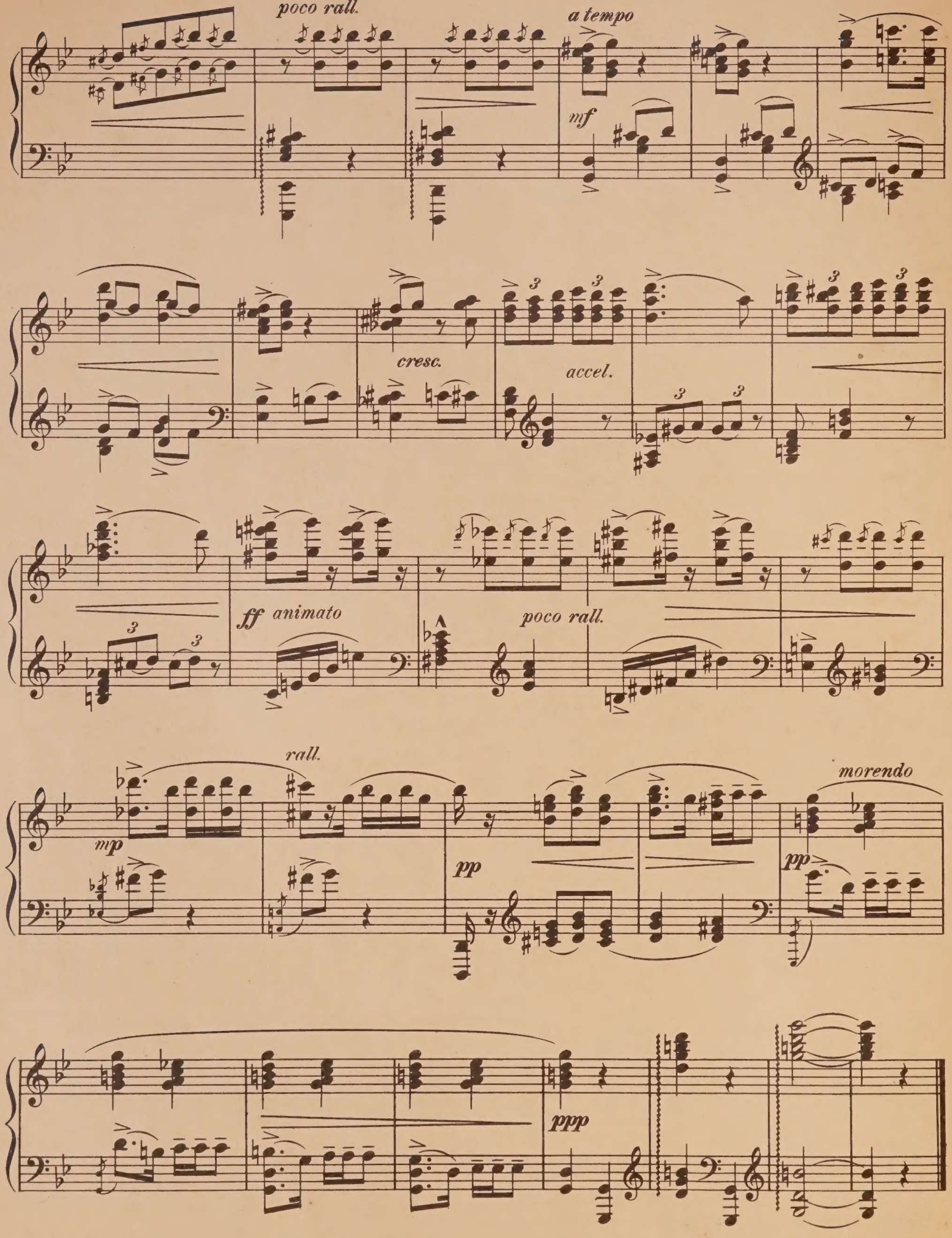

a tempo
f
accel.
cresc. poco a poco
animato
ff
rall. poco a poco
dim.
a tempo
pp
poco rall.
p
pp
p

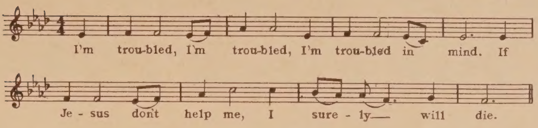

a tempo
3
poco rall.
f
pp
a tempo
cresc.
f
accel.
ff
rall. poco a poco


tranquillo
p
pp
rall.
mp
a tempo
poco rit.
a tempo
p
pp
3

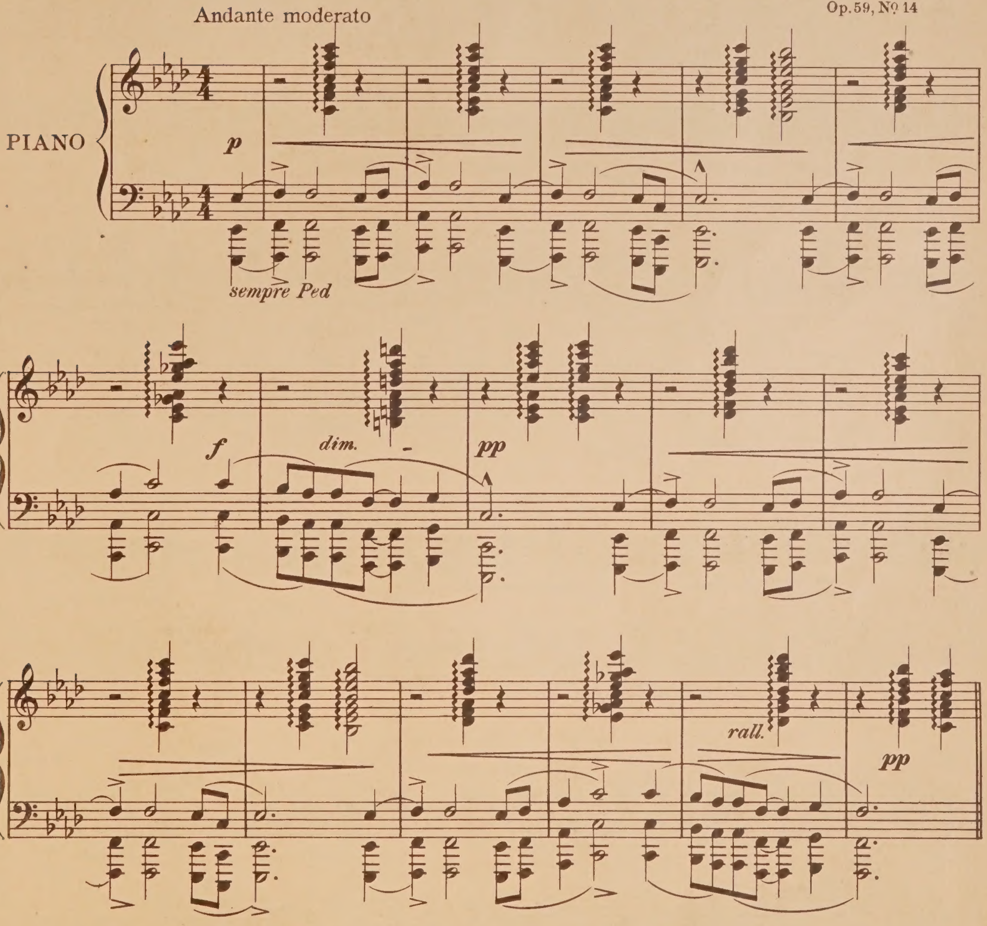

poco rall.
a tempo
mf
cresc.
accel.
ff
animato
poco rall.
rall.
mp
pp
morendo
pp
ppp

I'M TROUBLED IN MIND

American Negro


I'm trou-bled, I'm trou-bled, I'm trou-bled in mind. If
Je - sus don't help me, I sure - ly — will die.

S. COLERIDGE - TAYLOR
Op. 59, No. 14



One of the most beautiful of negro melodies. It is said that a certain slave used to sing this song with so much pathos that few could listen without weeping from sympathy.

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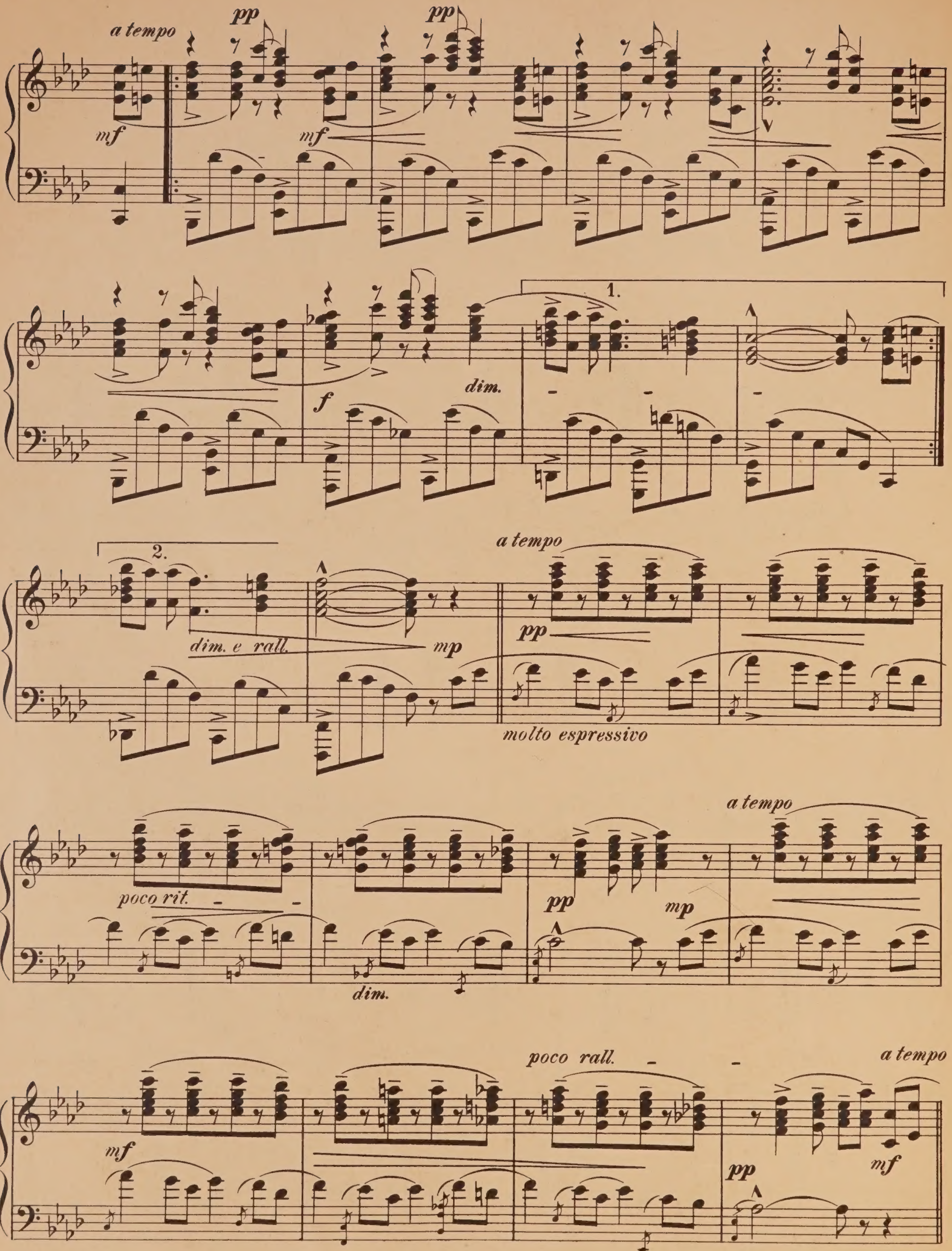
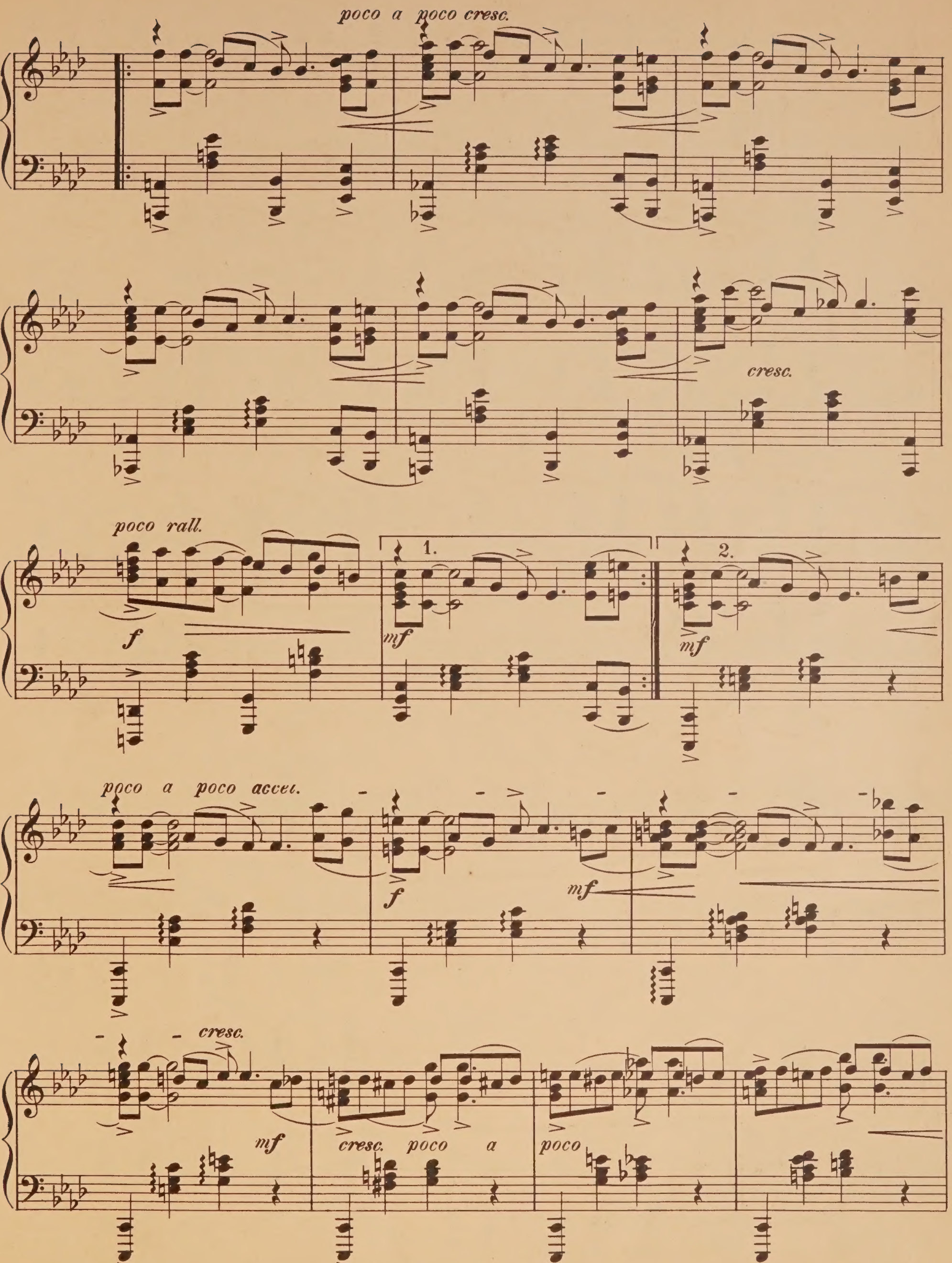
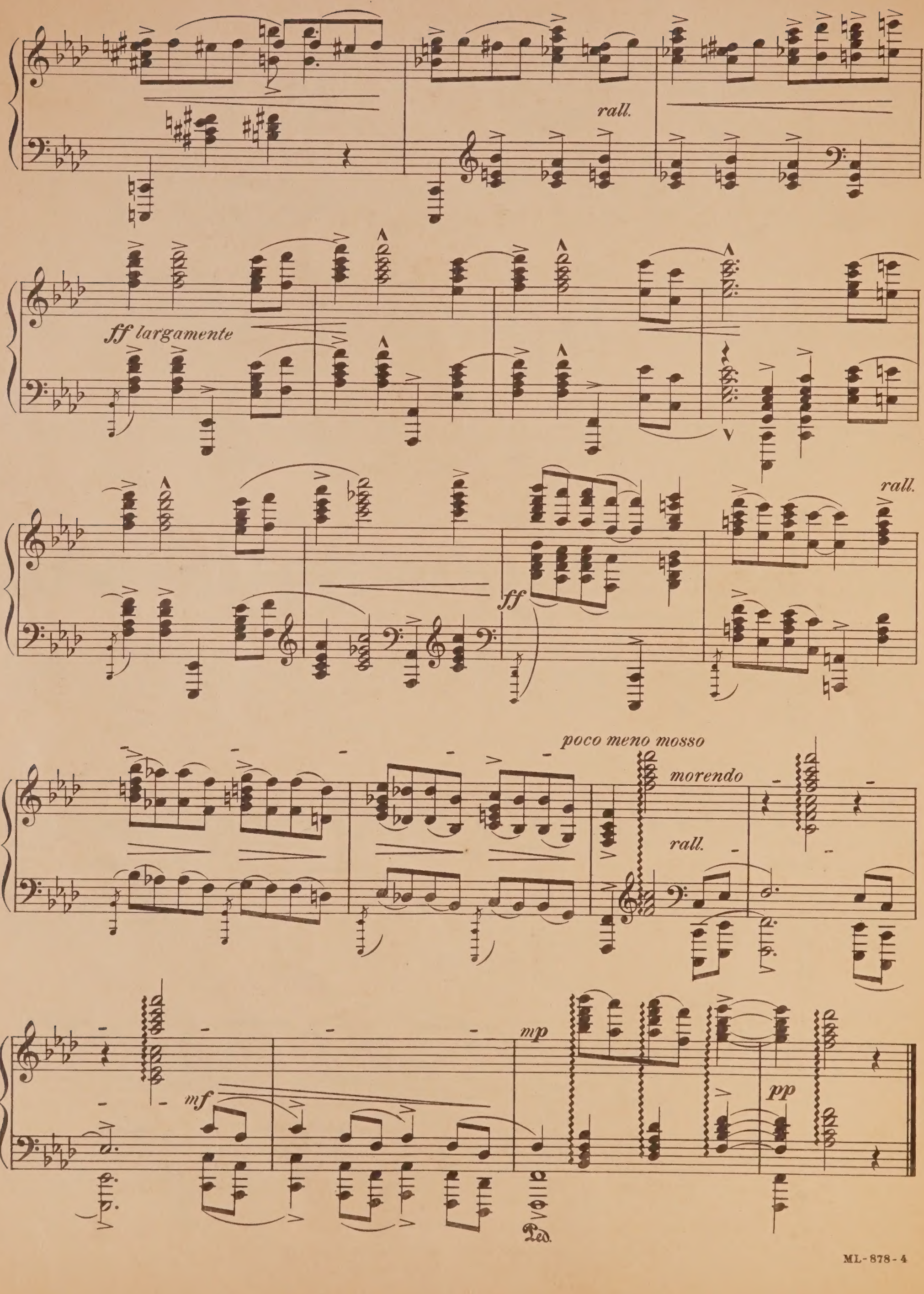
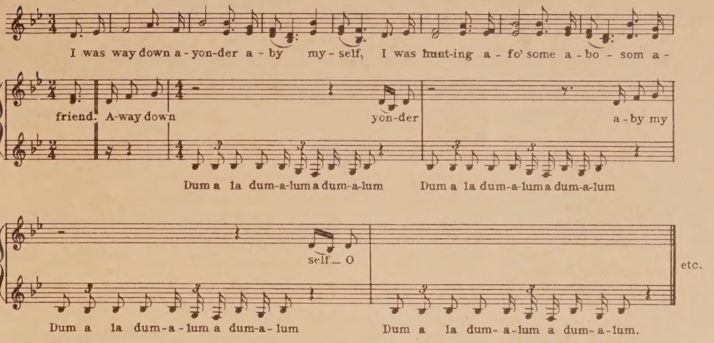

a tempo
pp
pp
mf
mf
f
dim.
1.
2.
dim. e rall.
mp
a tempo
pp
molto espressivo
poco rit.
dim.
pp
mp
a tempo
mf
poco rall.
a tempo
pp
mf


poco a poco cresc.
cresc.
poco rall.
f
1.
2.
mf
mf
poco a poco accel.
f
mf
cresc.
mf
cresc. poco a
poco

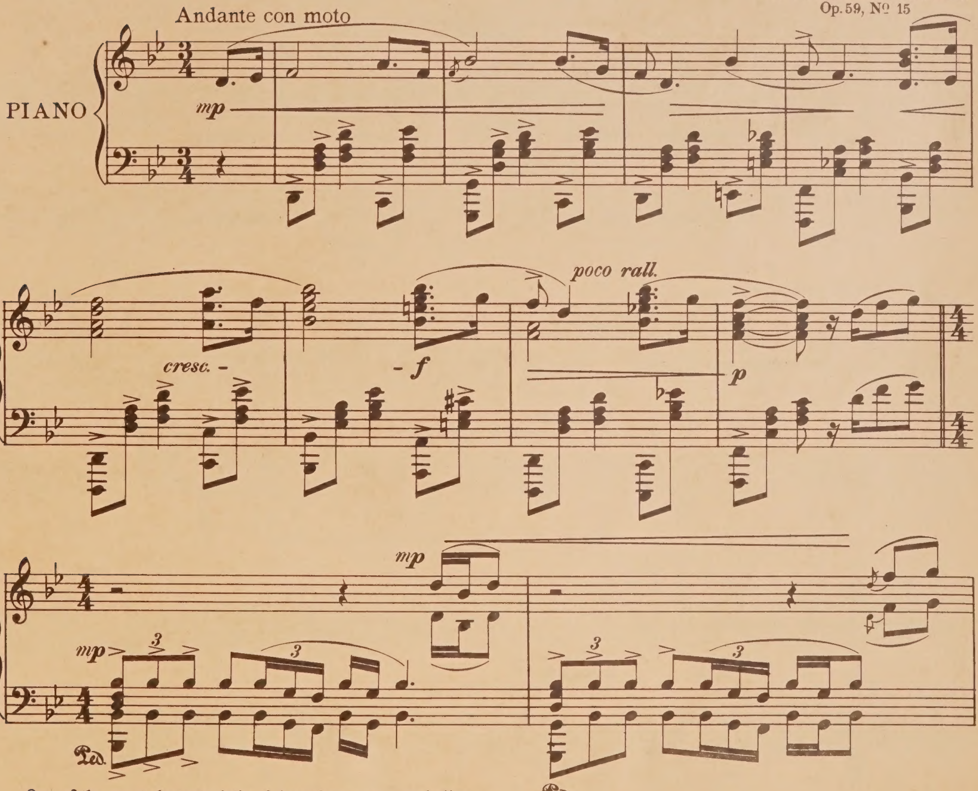

rall.
ff largamente
ff
rall.
poco meno mosso
morendo
rall.
mf
mp
pp
Ped.

I WAS WAY DOWN A-YONDER
(DUM-A-LUM)

American Negro


I was way down a-yon-der a-by my-self, I was hunt-ing a-fo' some a-bo-som a-friend. A-way down yon-der a-by my self_ O
Dum a la dum-a-lum a dum-a-lum Dum a la dum-a-lum a dum-a-lum
Dum a la dum-a-lum a dum-a-lum Dum a la dum-a-lum a dum-a-lum.
etc.

S. COLERIDGE-TAYLOR
Op. 59, No 15



One of the most characteristic of American negro melodies

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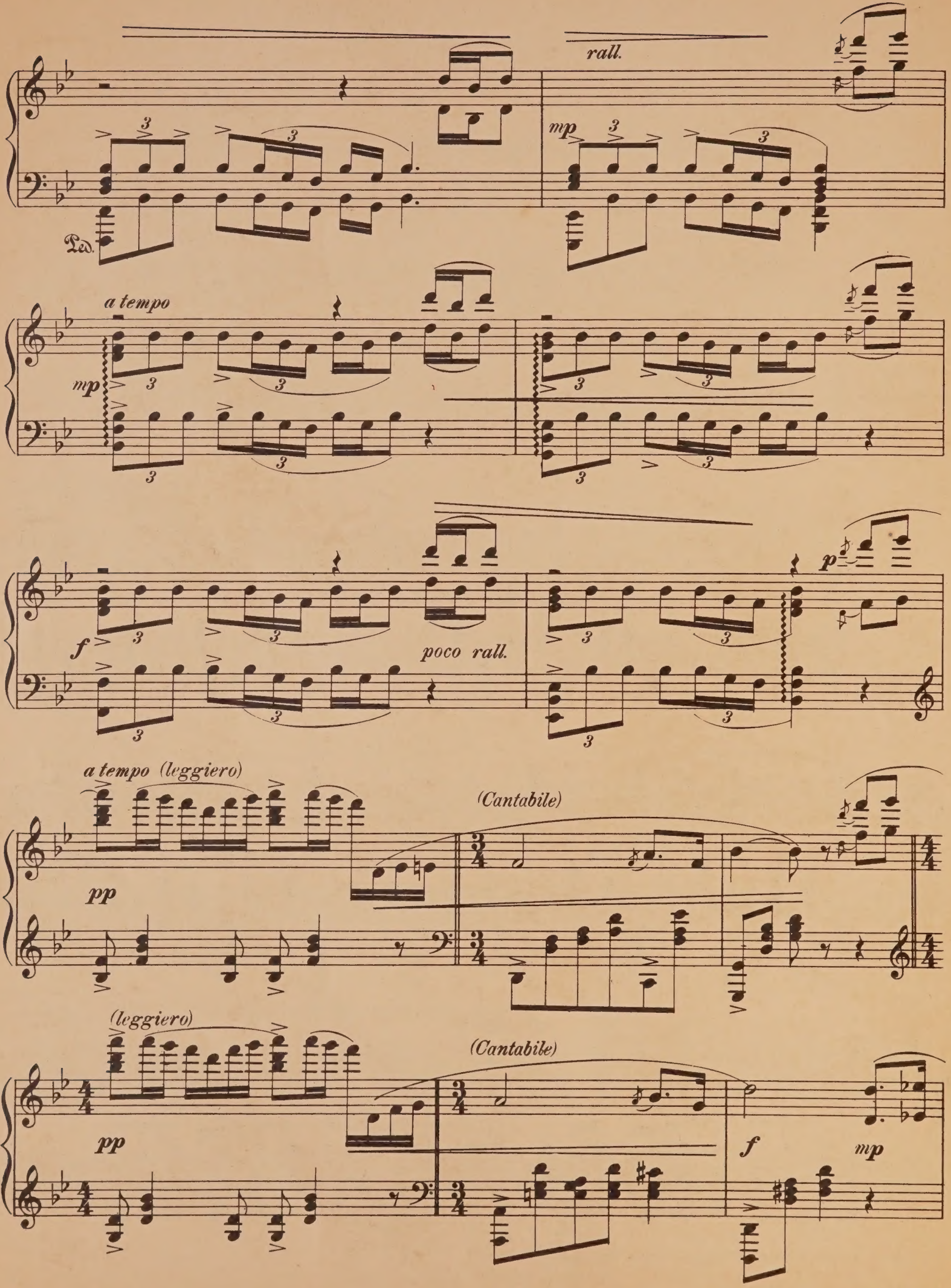
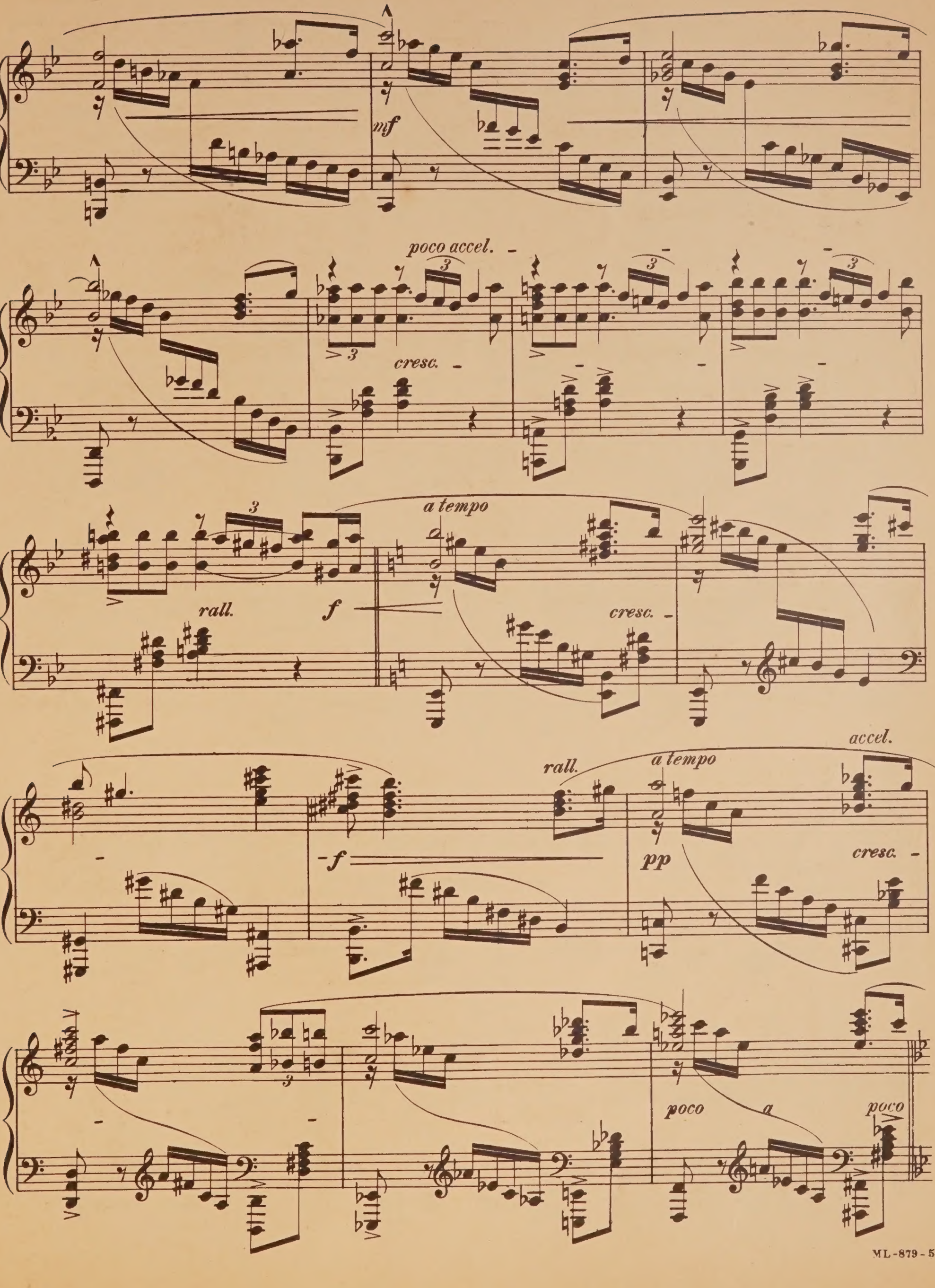
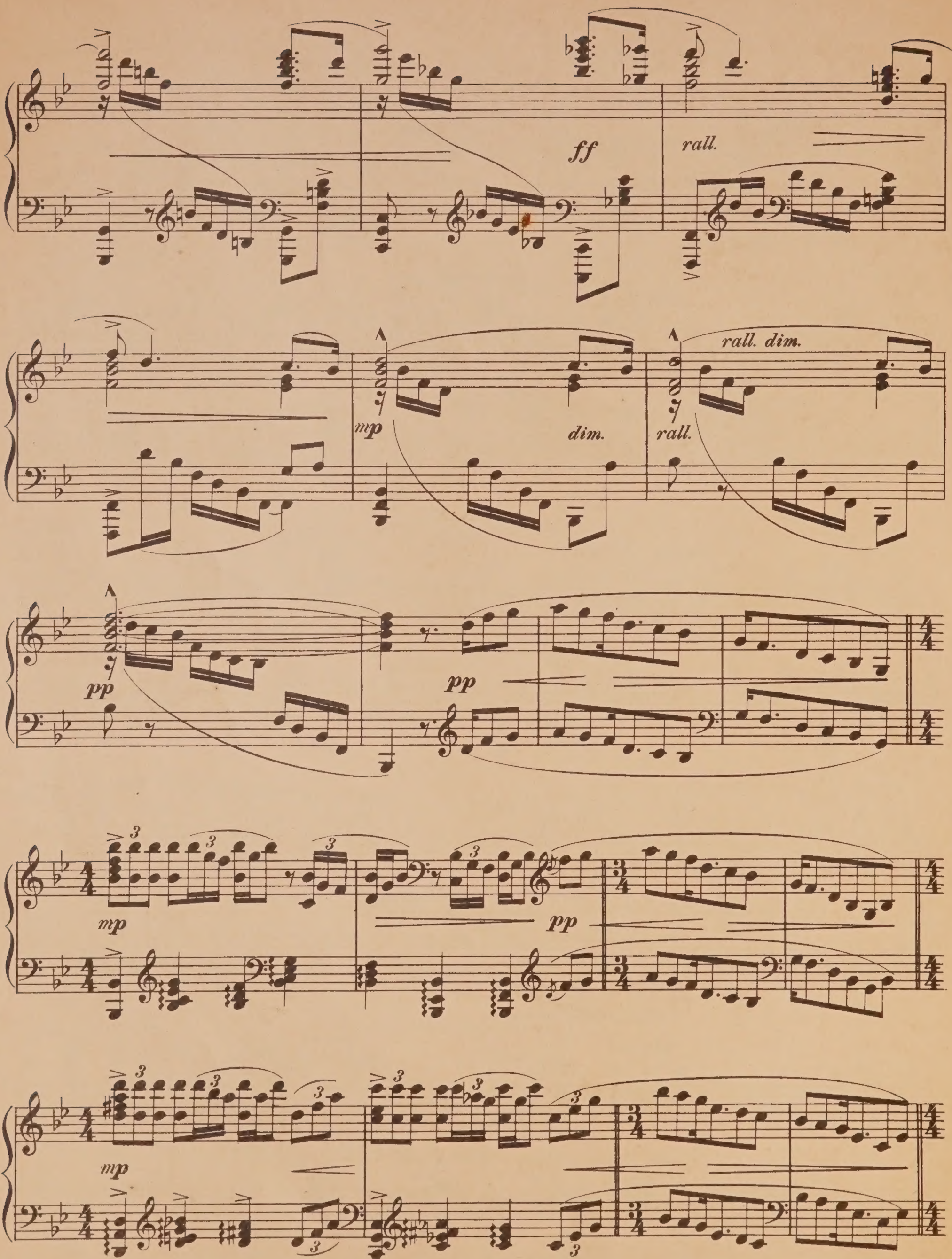
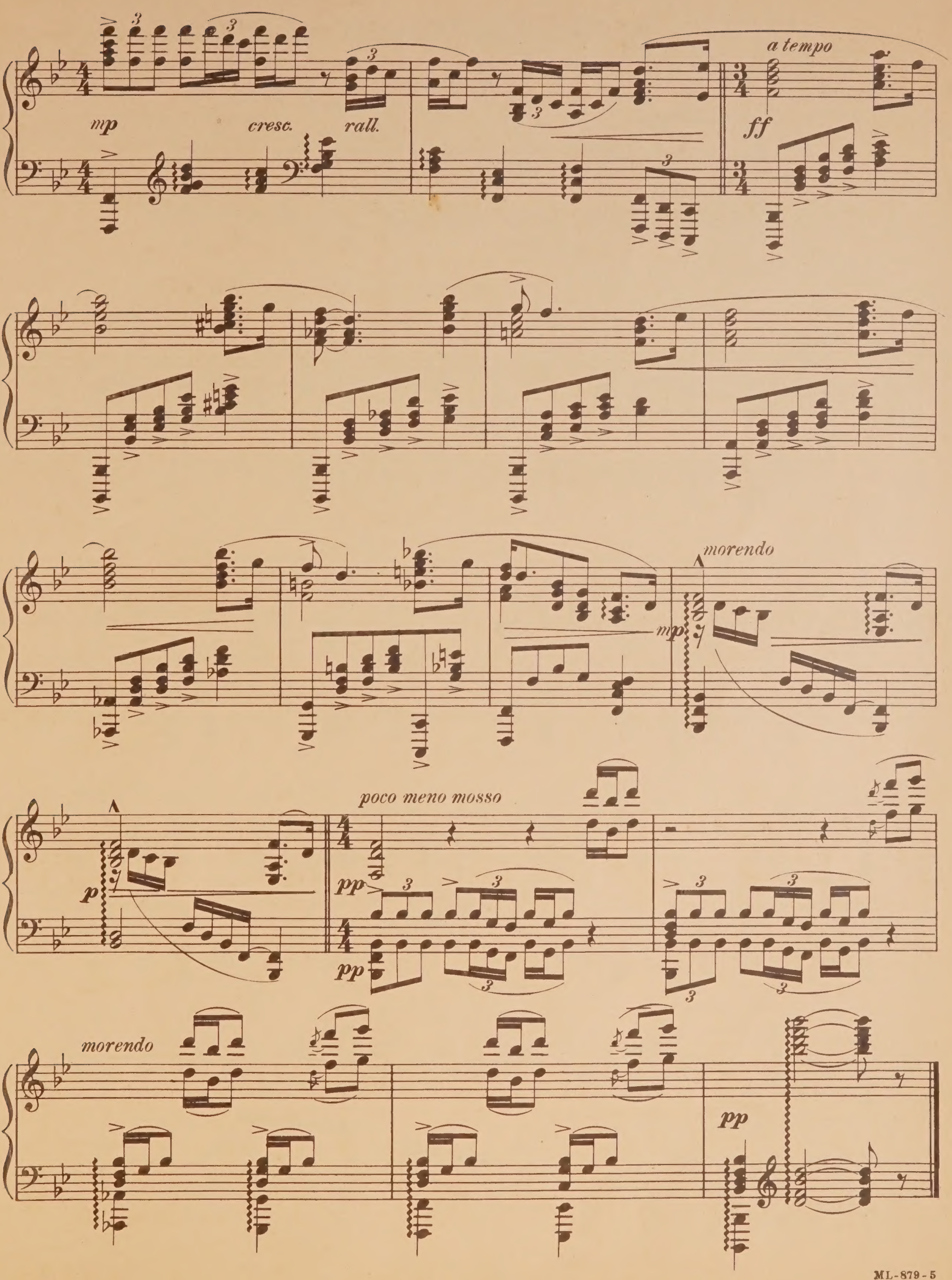

rall.
Ped.
mp
3
a tempo
mp
f
poco rall.
p
a tempo (leggiero)
pp
(Cantabile)
(leggiero)
pp
(Cantabile)
f
mp


mf
poco accel.
cresc.
3
rall.
f
a tempo
cresc.
rall.
a tempo
accel.
f
pp
cresc.
poco
a
poco

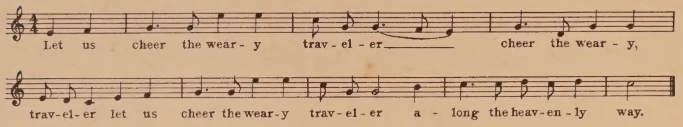

ff
rall.
mp
dim.
rall. dim.
rall.
pp
pp
mp
pp
mp


mp
cresc.
rall.
a tempo
ff
morendo
mp
p
poco meno mosso
pp
pp
morendo
pp

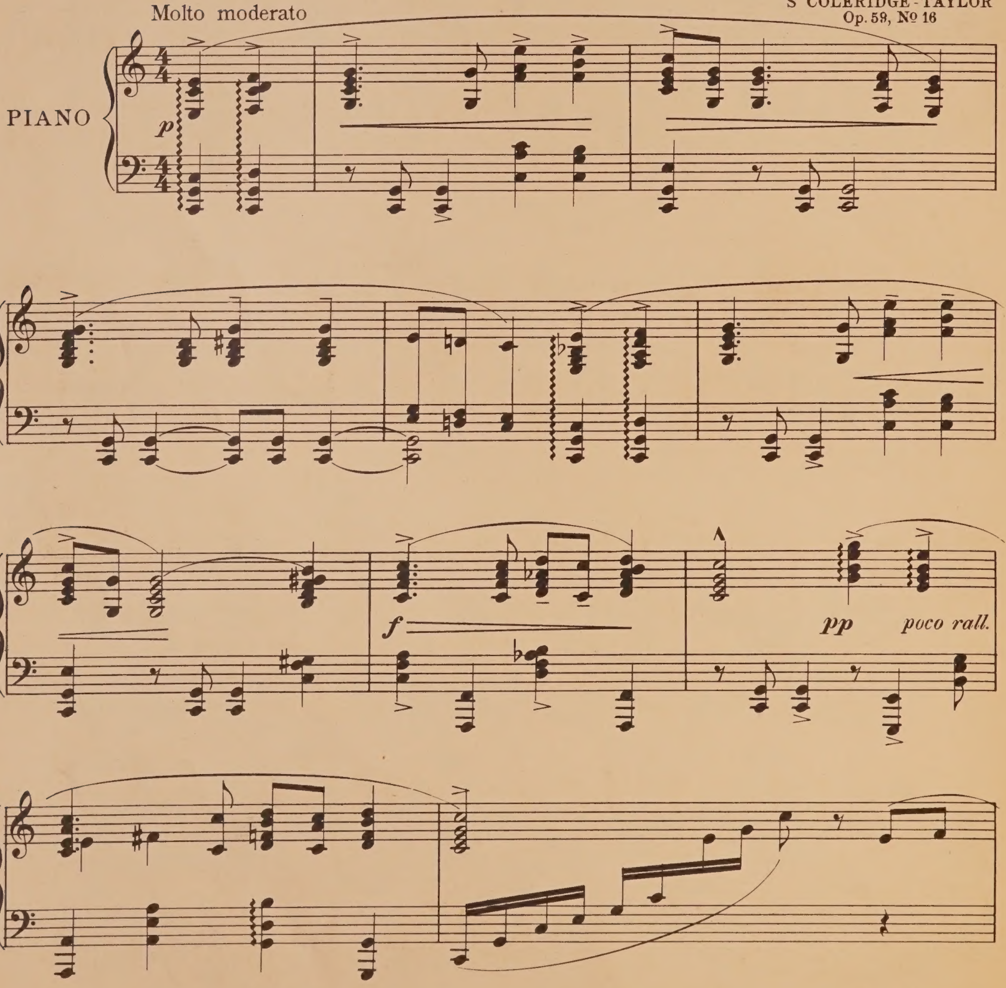
LET US CHEER THE WEARY TRAVELER

From *"Jubilee Songs"*

American Negro


Let us cheer the wear - y trav - el - er cheer the wear - y,
trav - el - er let us cheer the wear - y trav - el - er a - long the heav - en - ly way.

S COLERIDGE-TAYLOR
Op. 59, No 16



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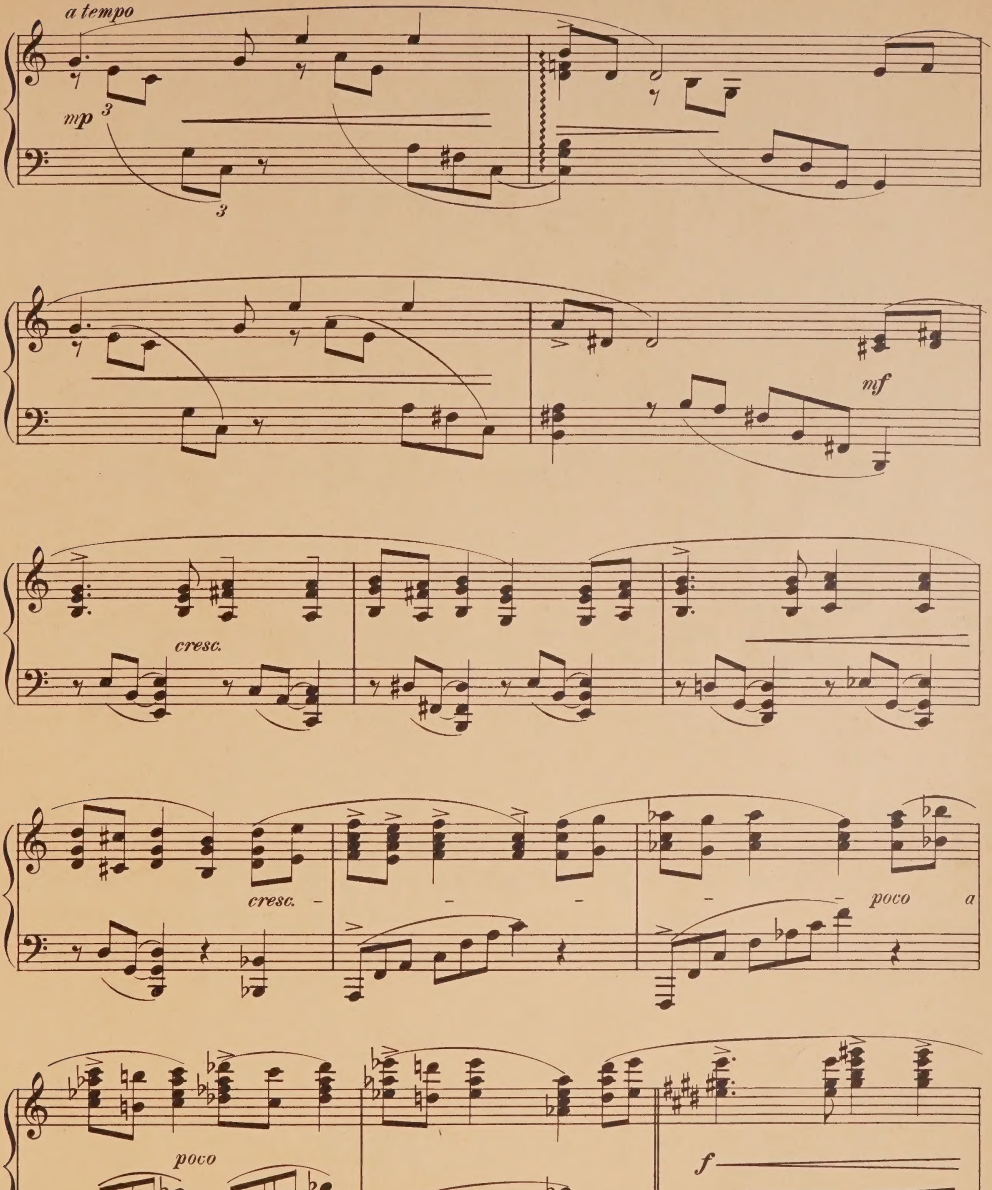
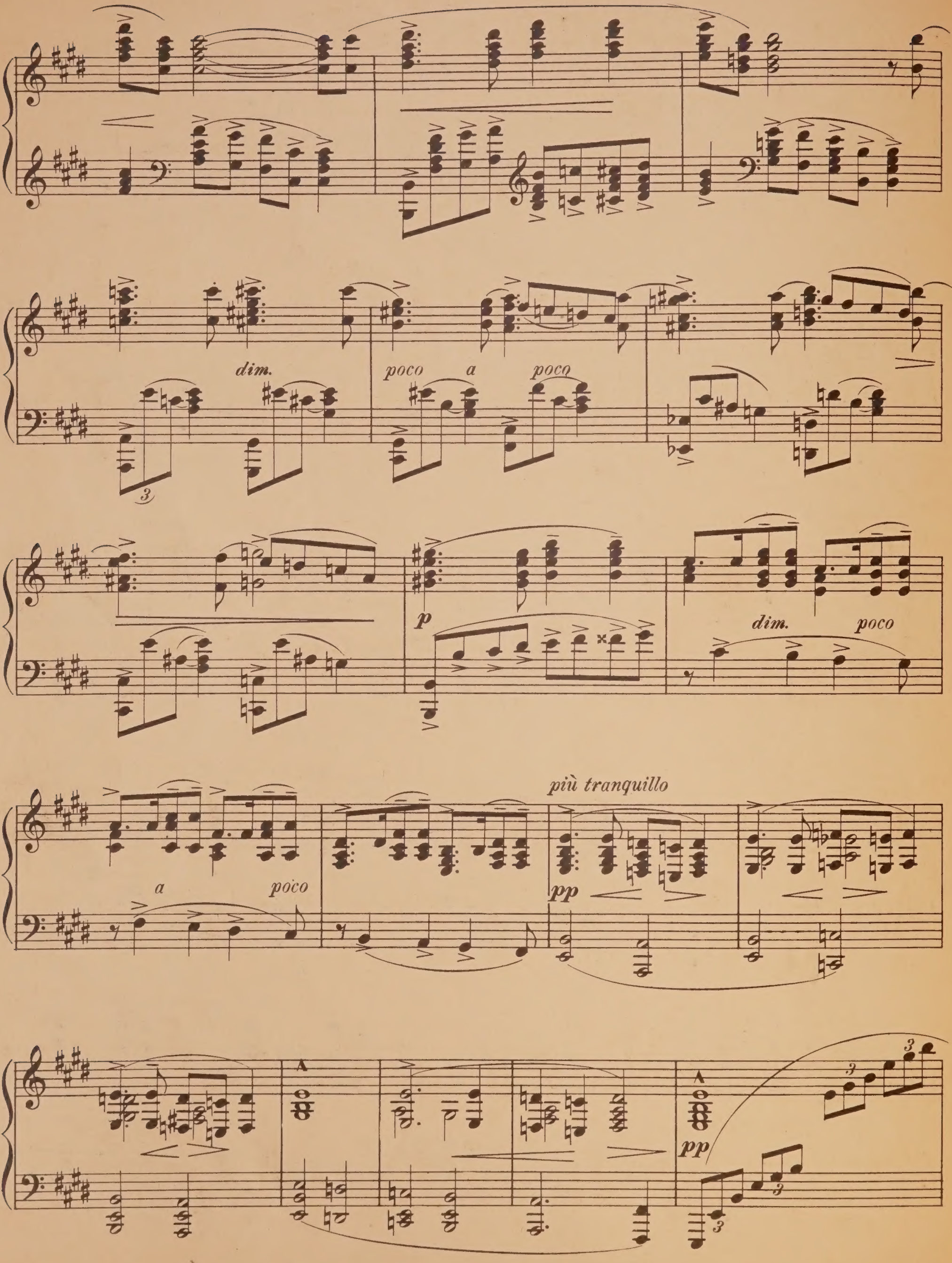
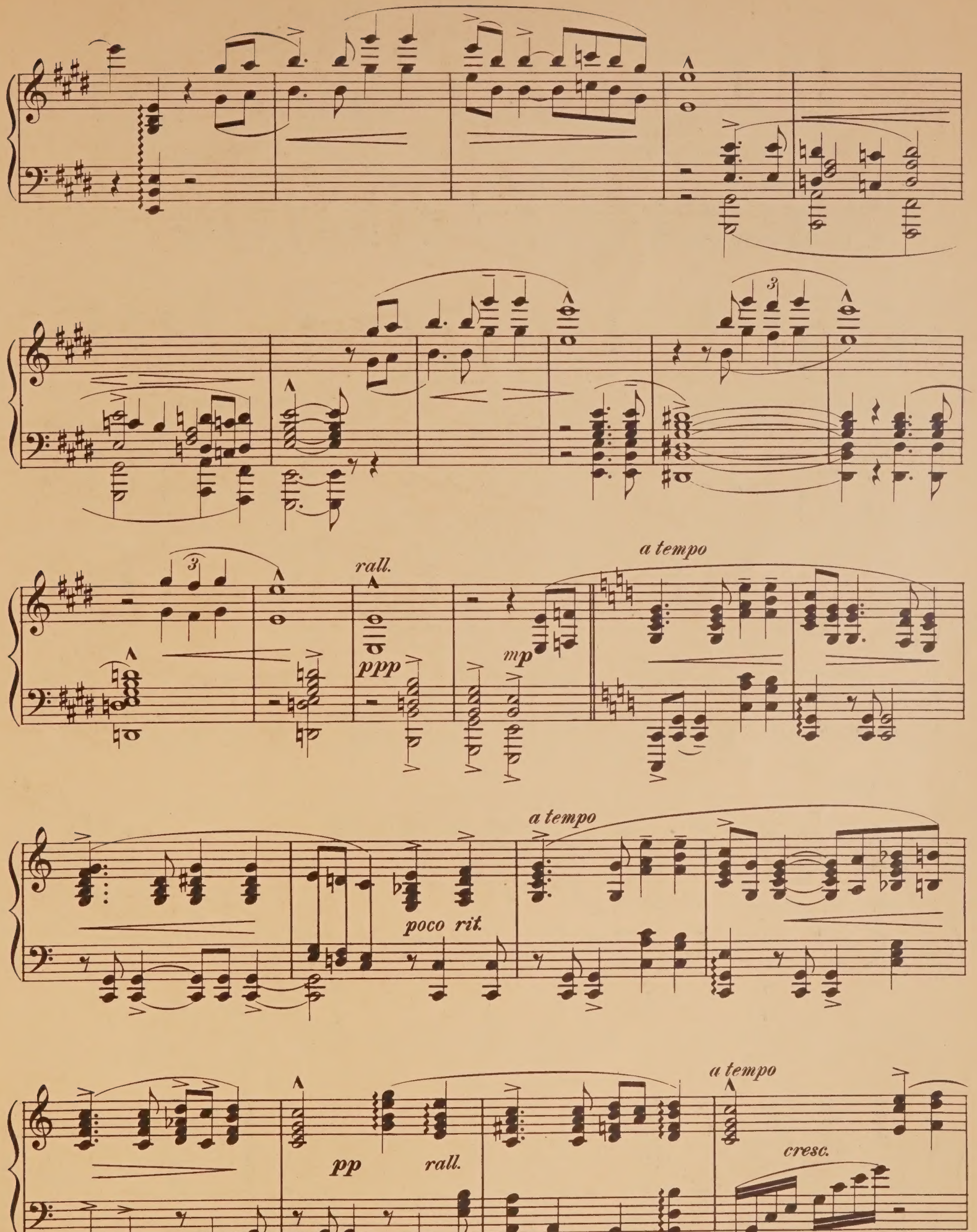
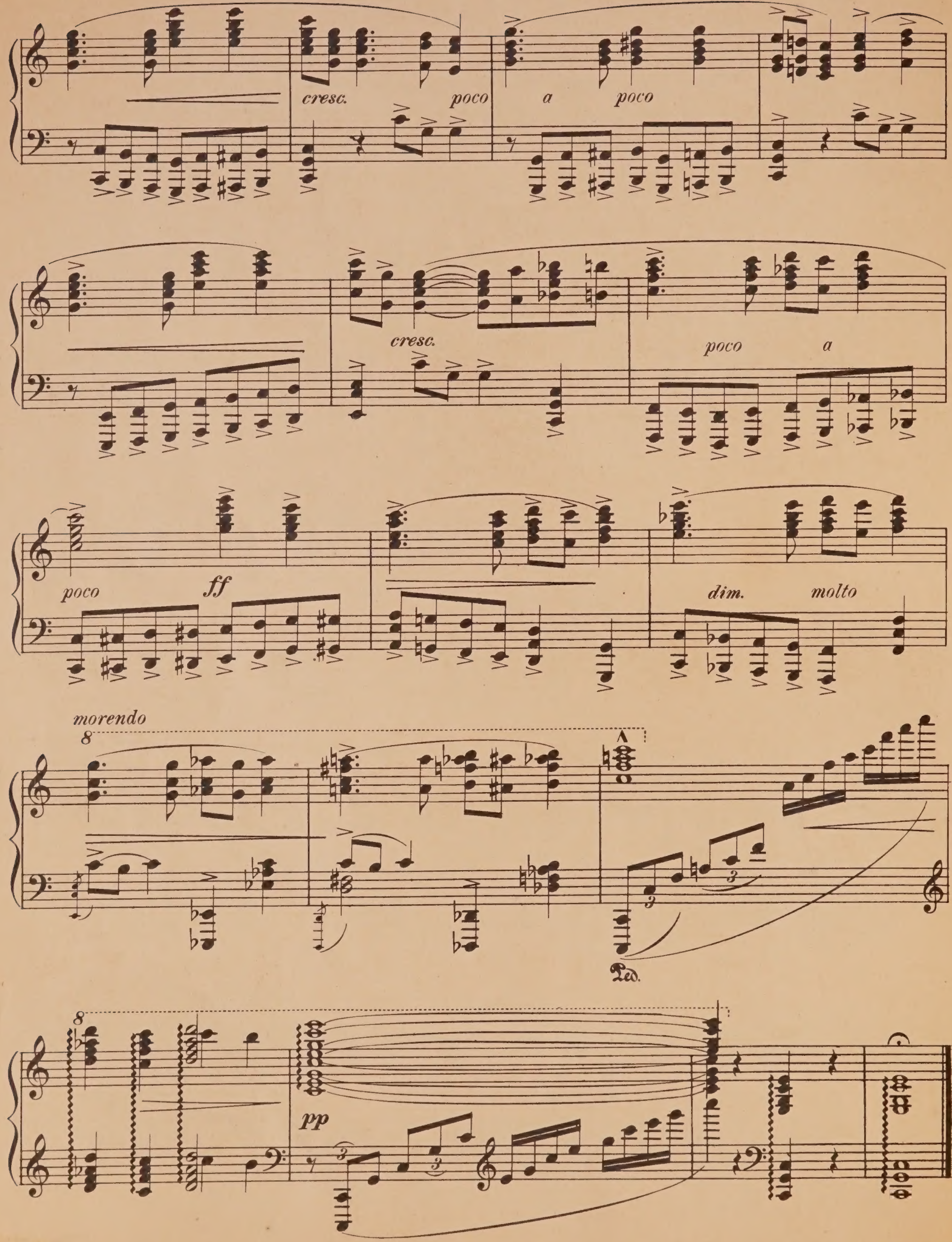

a tempo
mp
3
3
mf
cresc.
cresc.
poco
a
poco
f


dim.
poco
a
poco
p
dim.
poco
a
poco
più tranquillo
pp
pp
3
3

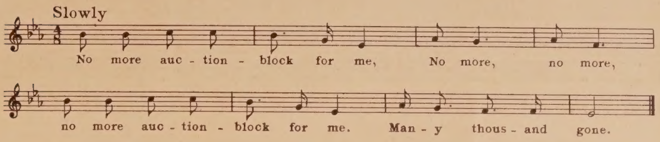

3
3
3
rall.
ppp
mp
a tempo
poco rit.
a tempo
pp
rall.
a tempo
cresc.


cresc.
poco
a
poco
cresc.
poco
a
poco
ff
dim.
molto
morendo
8
3
Ped.
8
pp
3
3

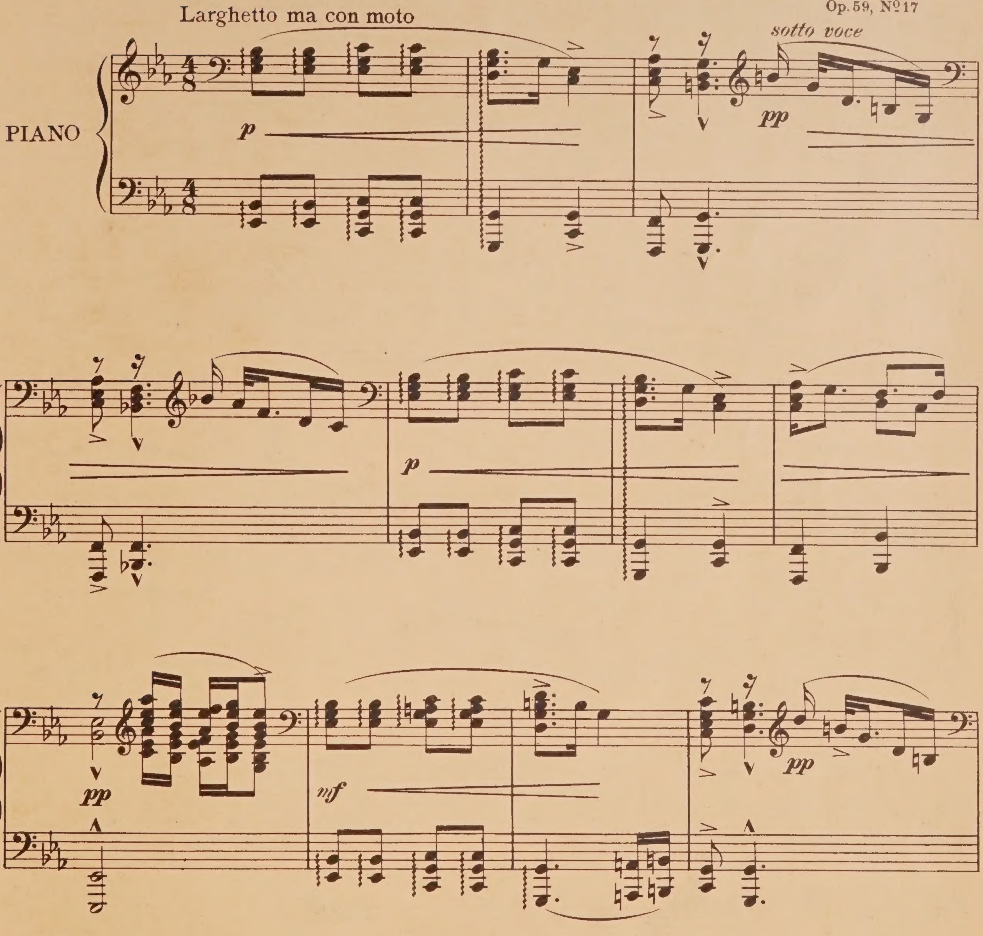
MANY THOUSAND GONE

From Oliver Ditson Company's
"Jubilee and Plantation Songs"

American Negro.


Slowly
No more auc - tion - block for me, No more, no more,
no more auc - tion - block for me. Man - y thous - and gone.

S. COLERIDGE-TAYLOR
Op. 59, Nº 17



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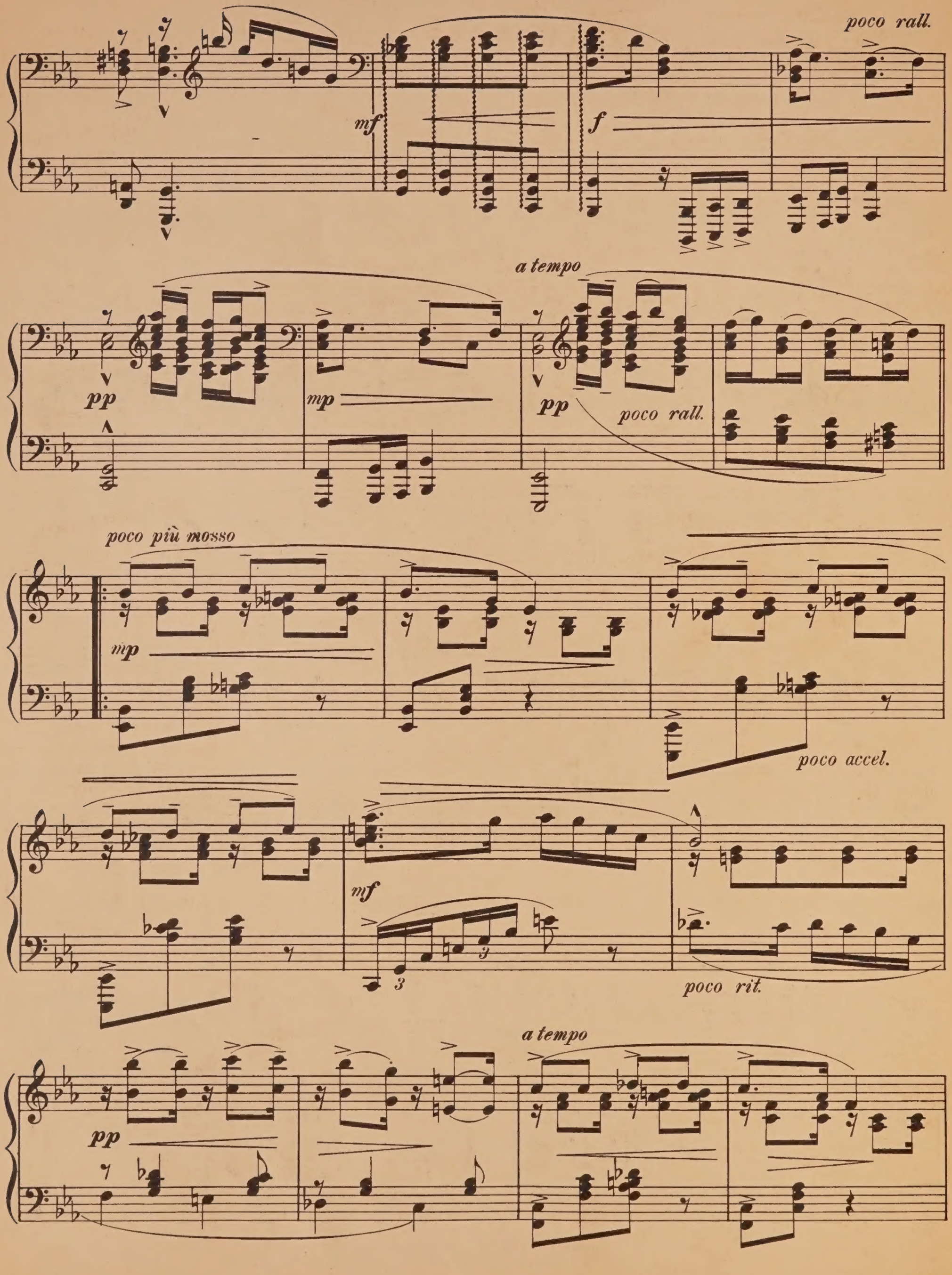
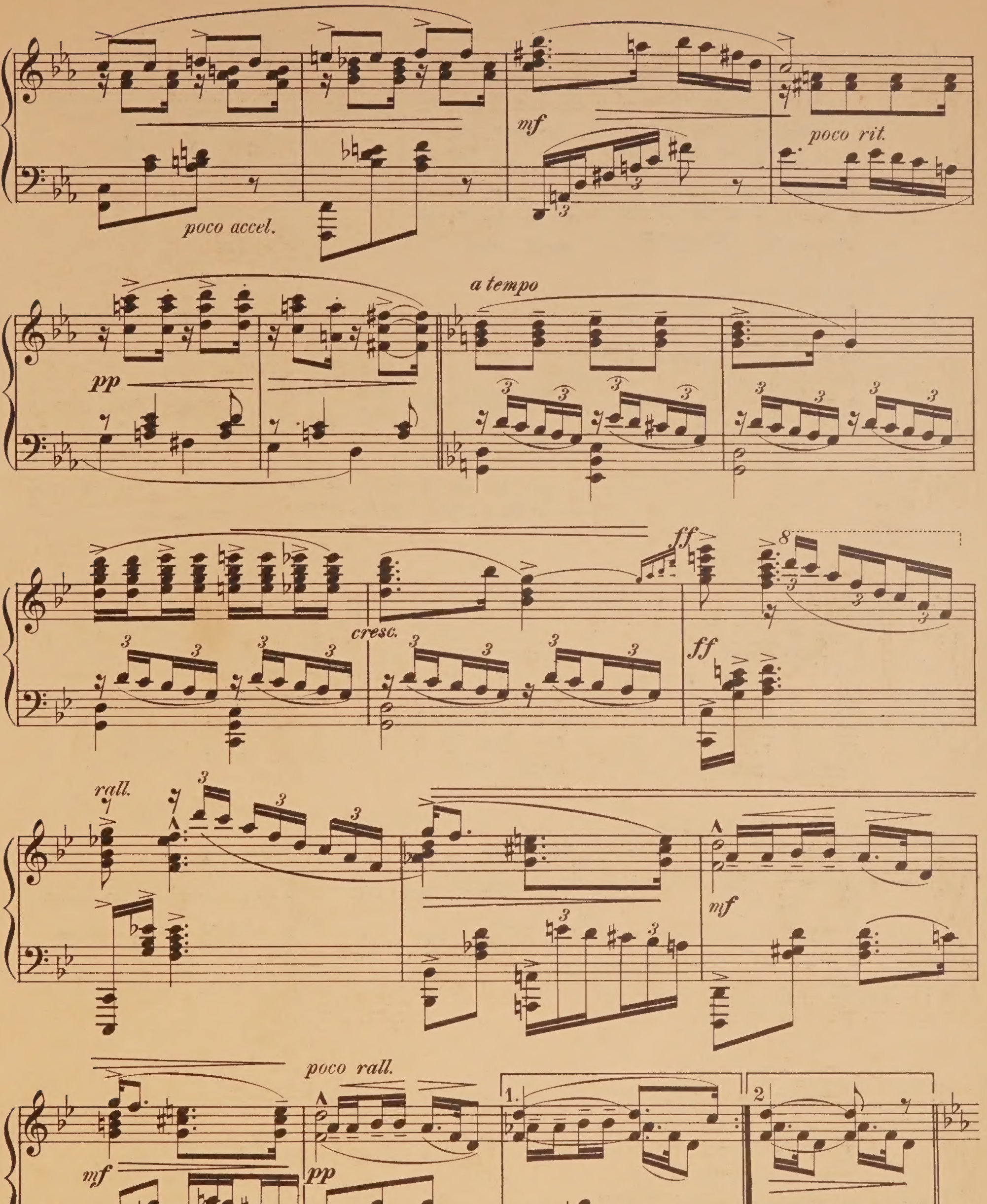
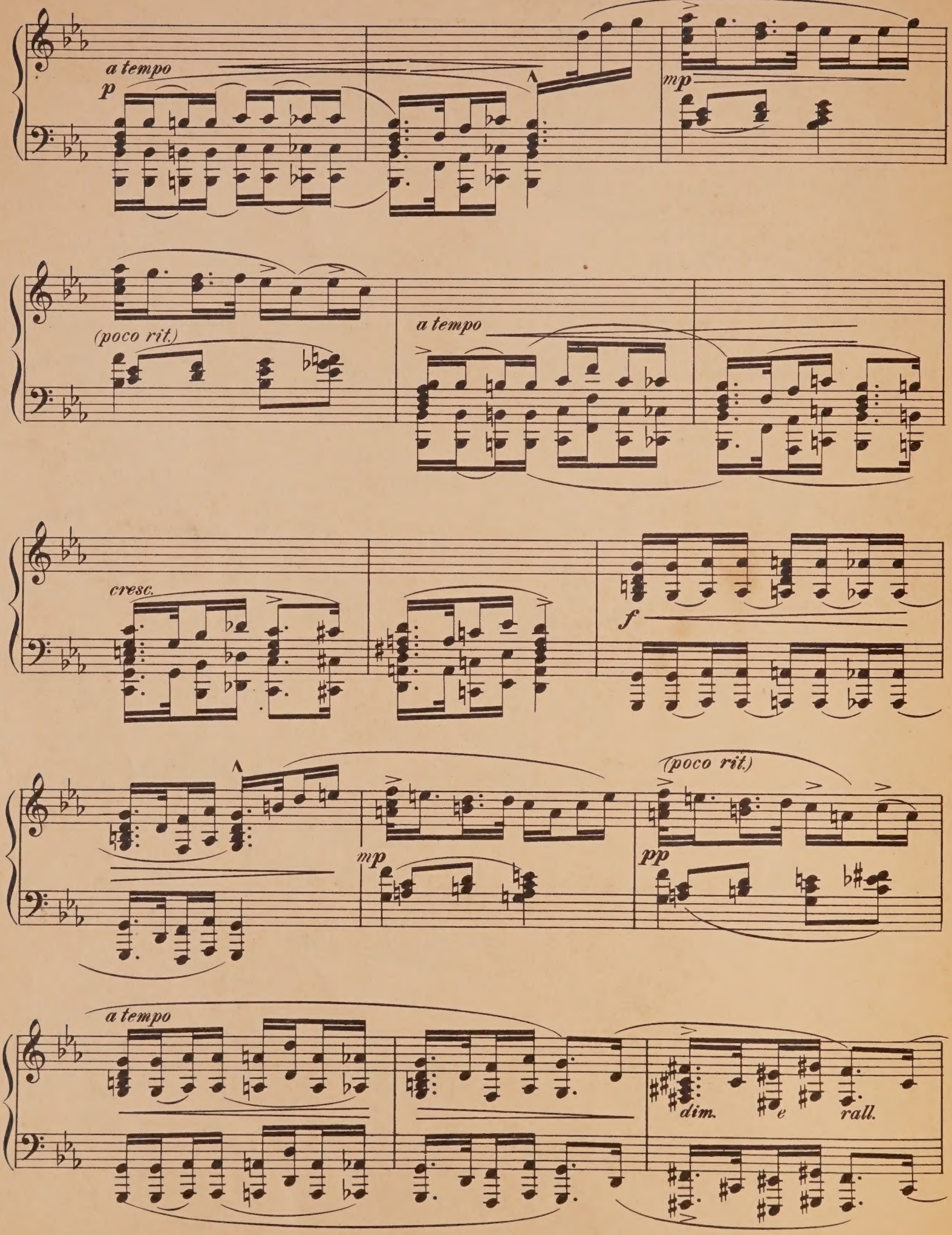
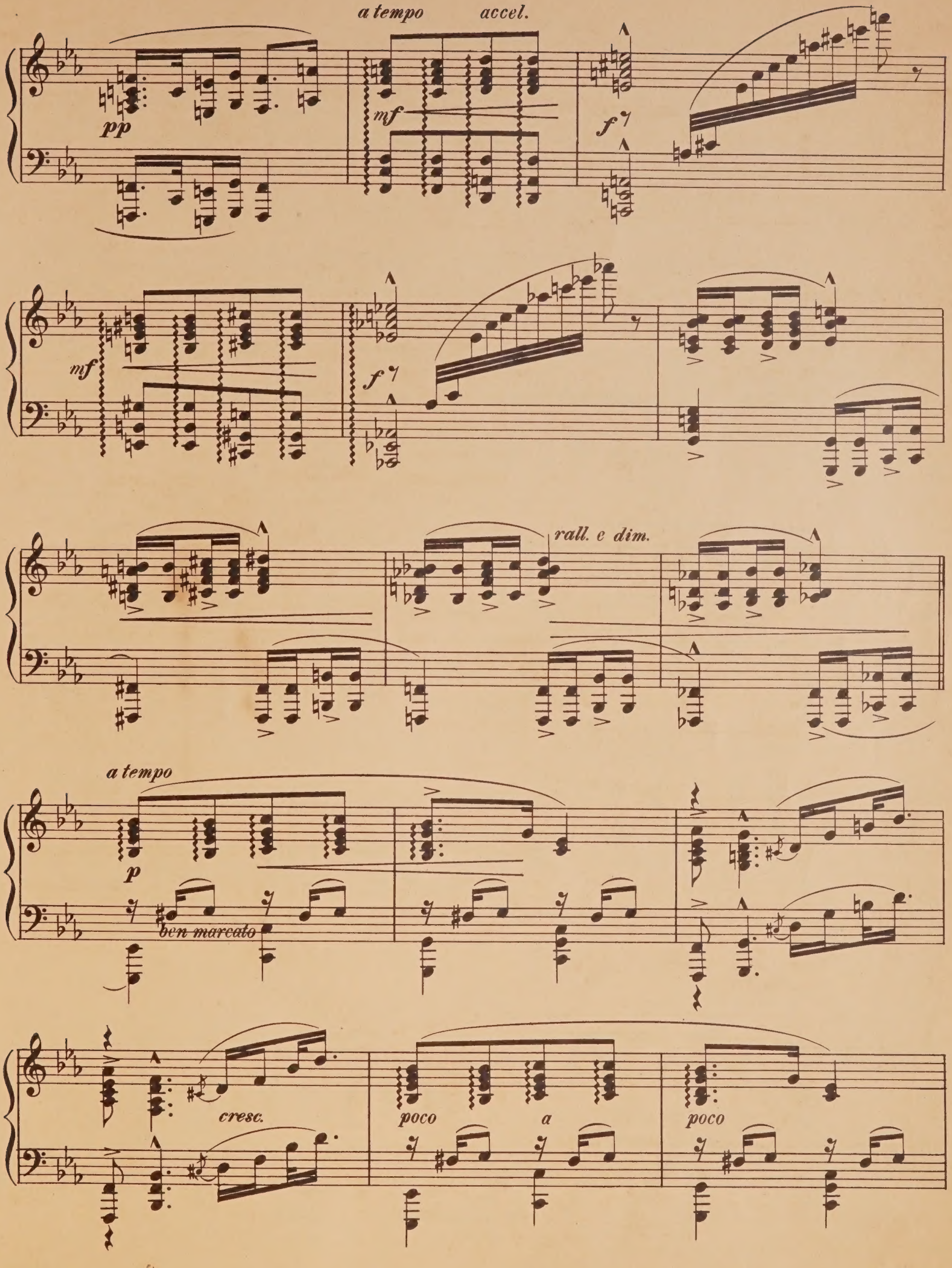
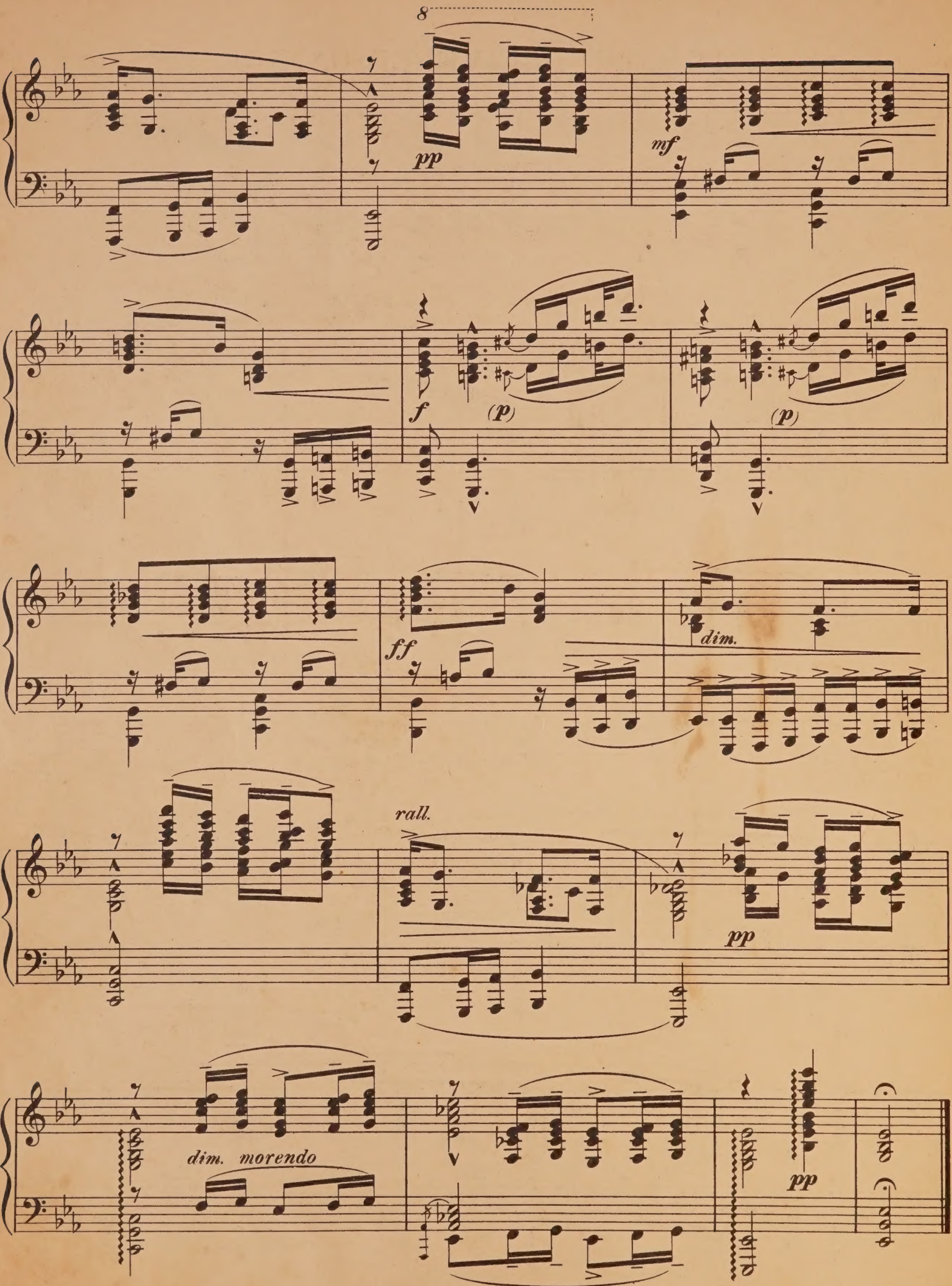

poco rall.
mf
f
a tempo
pp
mp
pp
poco rall.
poco più mosso
mp
poco accel.
mf
3
3
poco rit.
a tempo
pp


poco accel.
mf
poco rit.
pp
a tempo
cresc.
ff
8
ff
rall.
mf
mf
poco rall.
pp
1.
2.


a tempo
p
mp
(poco rit.)
a tempo
cresc.
f
mp
(poco rit.)
pp
a tempo
dim.
e
rall.

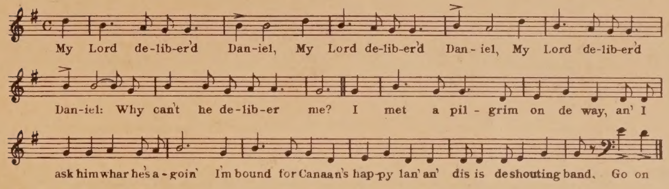

a tempo
accel.
pp
mf
f
mf
f
rall. e dim.
a tempo
p
ben marcato
cresc.
poco
a
poco


8
pp
mf
f
(p)
(p)
ff
dim.
rall.
pp
dim. morendo
pp

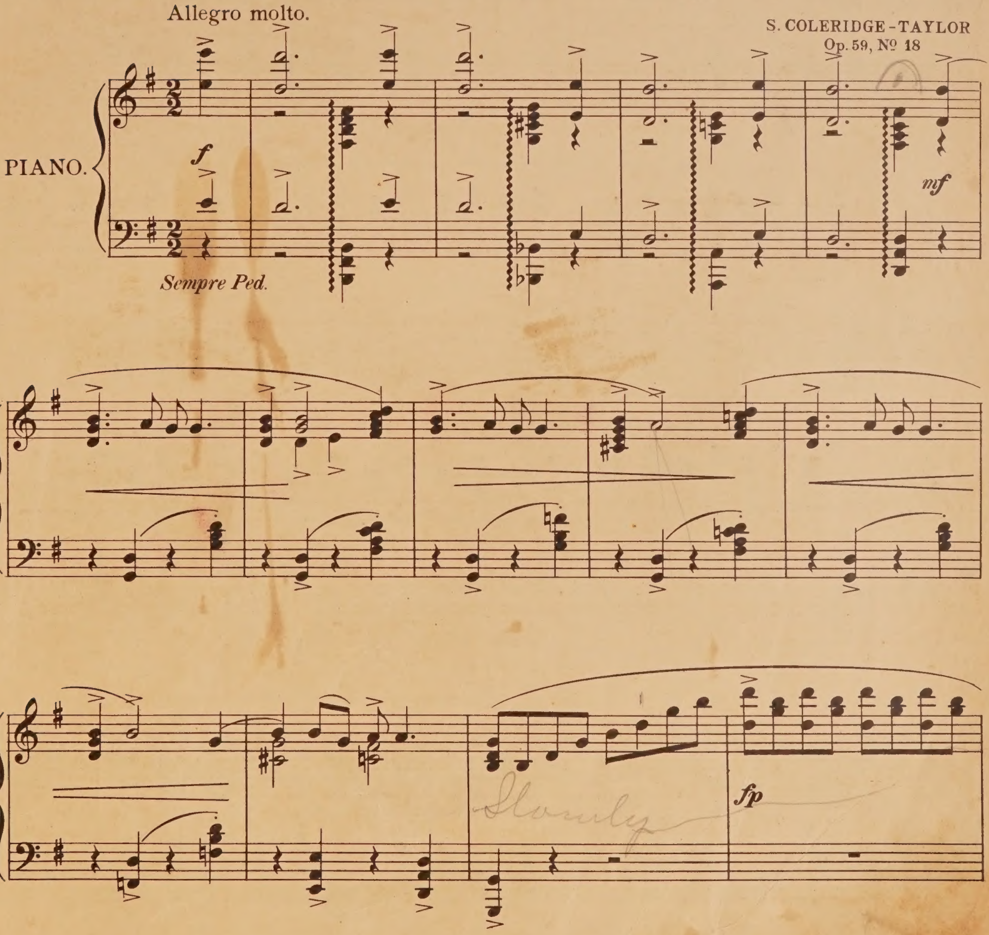
MY LORD DELIVERED DANIEL

From *"Jubilee and Plantation Songs"*

American Negro


My Lord de-lib-er'd Dan-iel, My Lord de-lib-er'd Dan-iel, My Lord de-lib-er'd
Dan-iel: Why can't he de-lib-er me? I met a pil-grim on de way, an' I
ask him whar he's a-goin' I'm bound for Canaan's hap-py lan' an' dis is de shouting band, Go on

S. COLERIDGE-TAYLOR
Op. 59, No. 18



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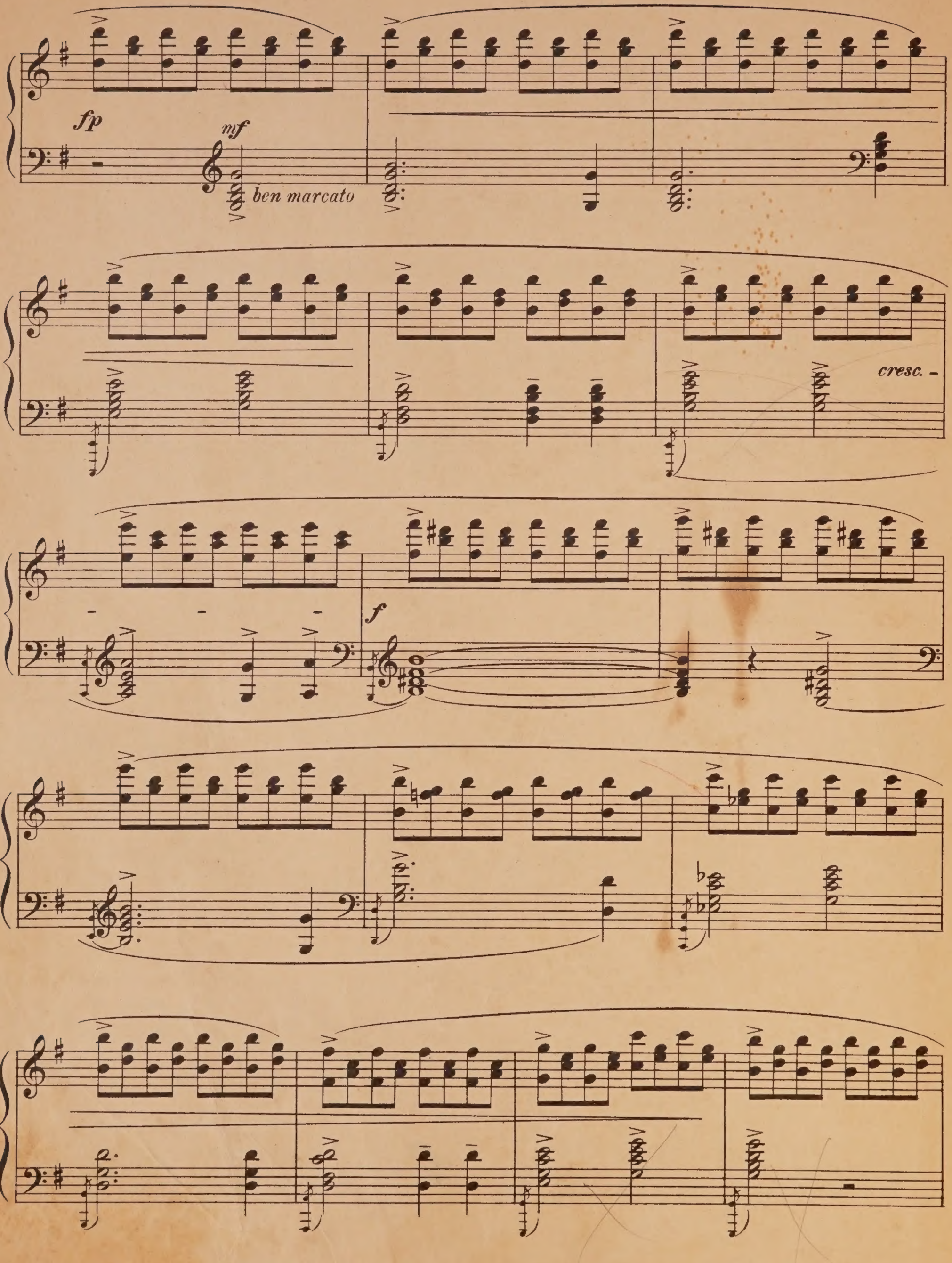
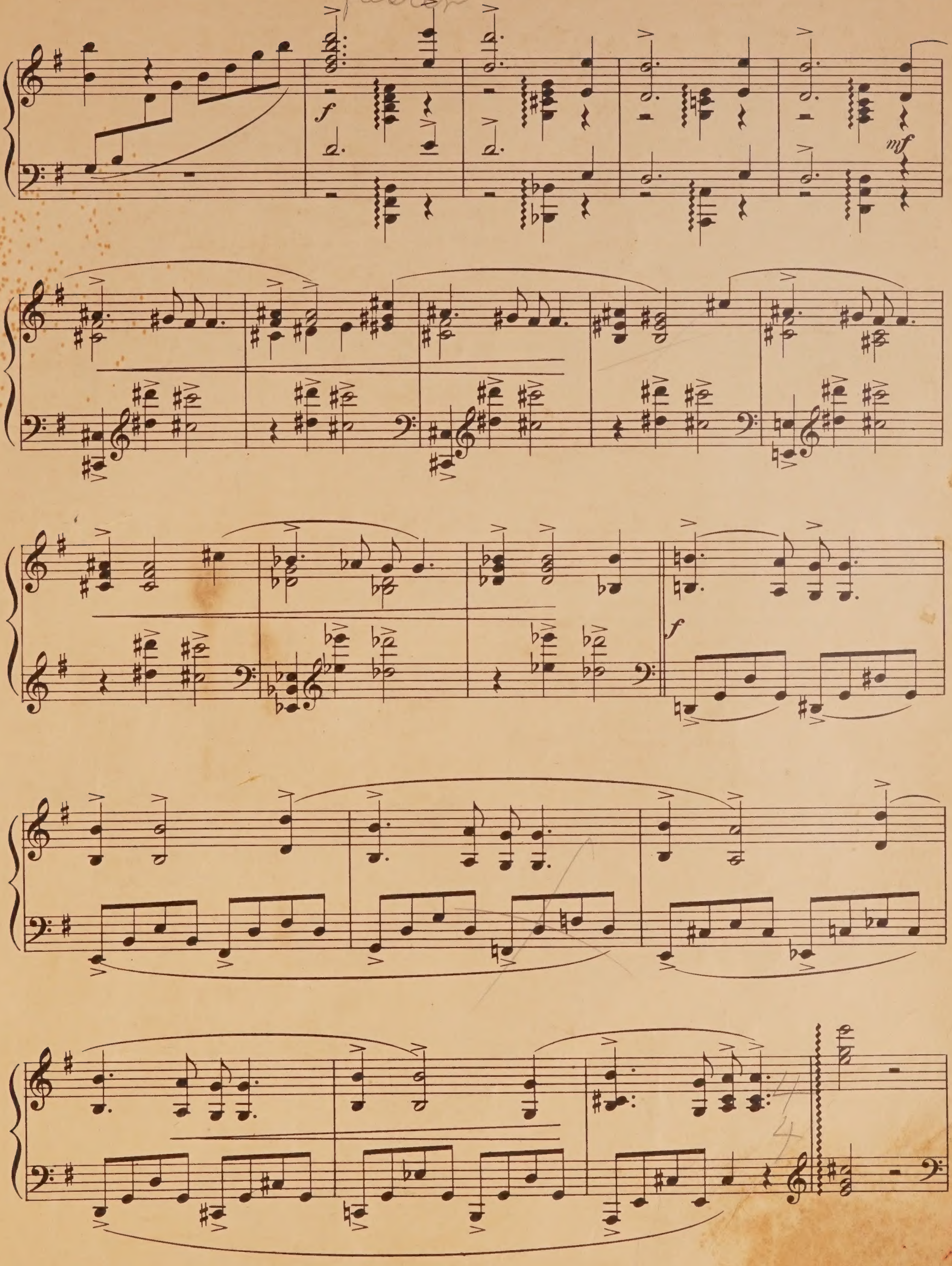
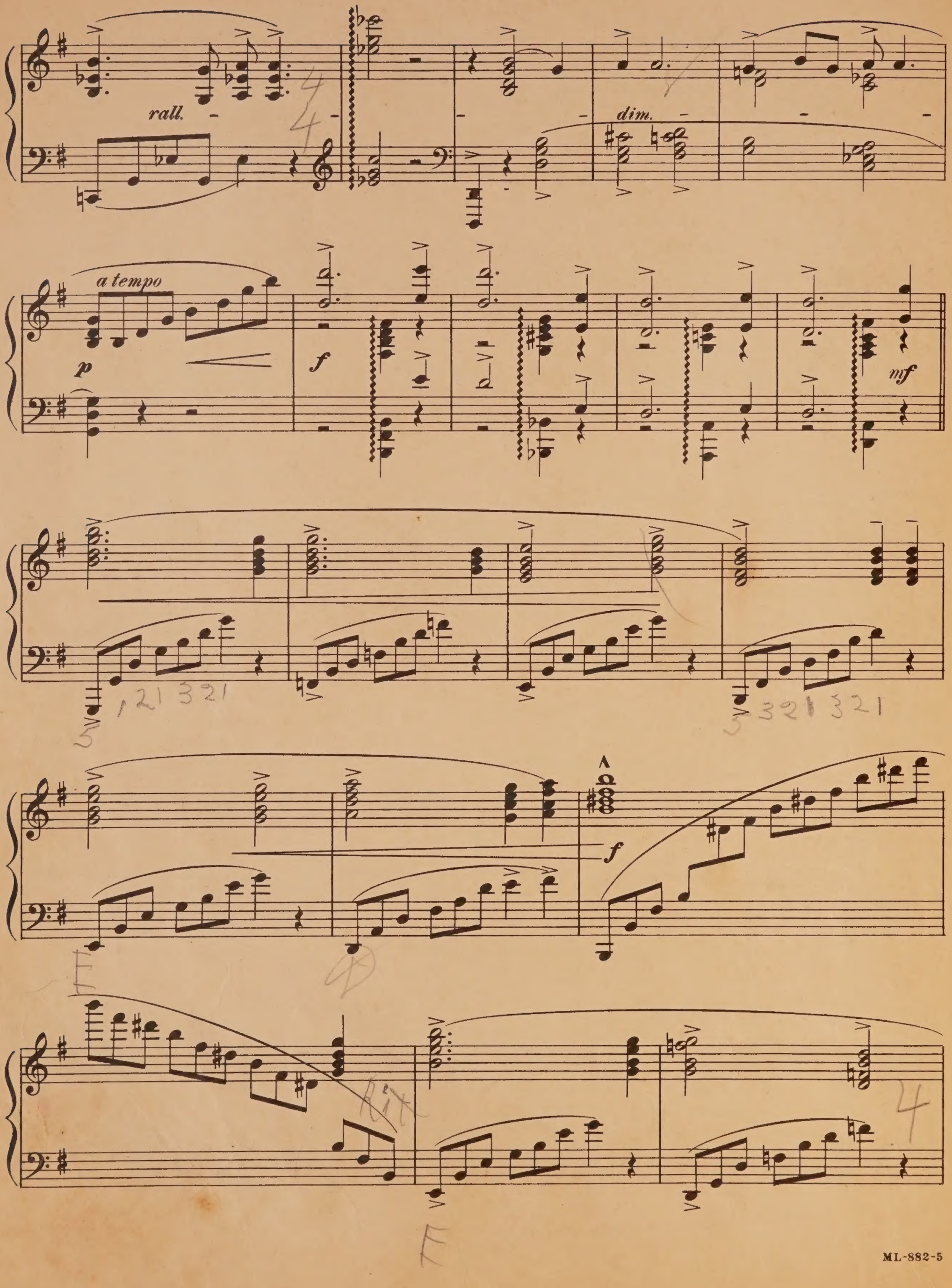
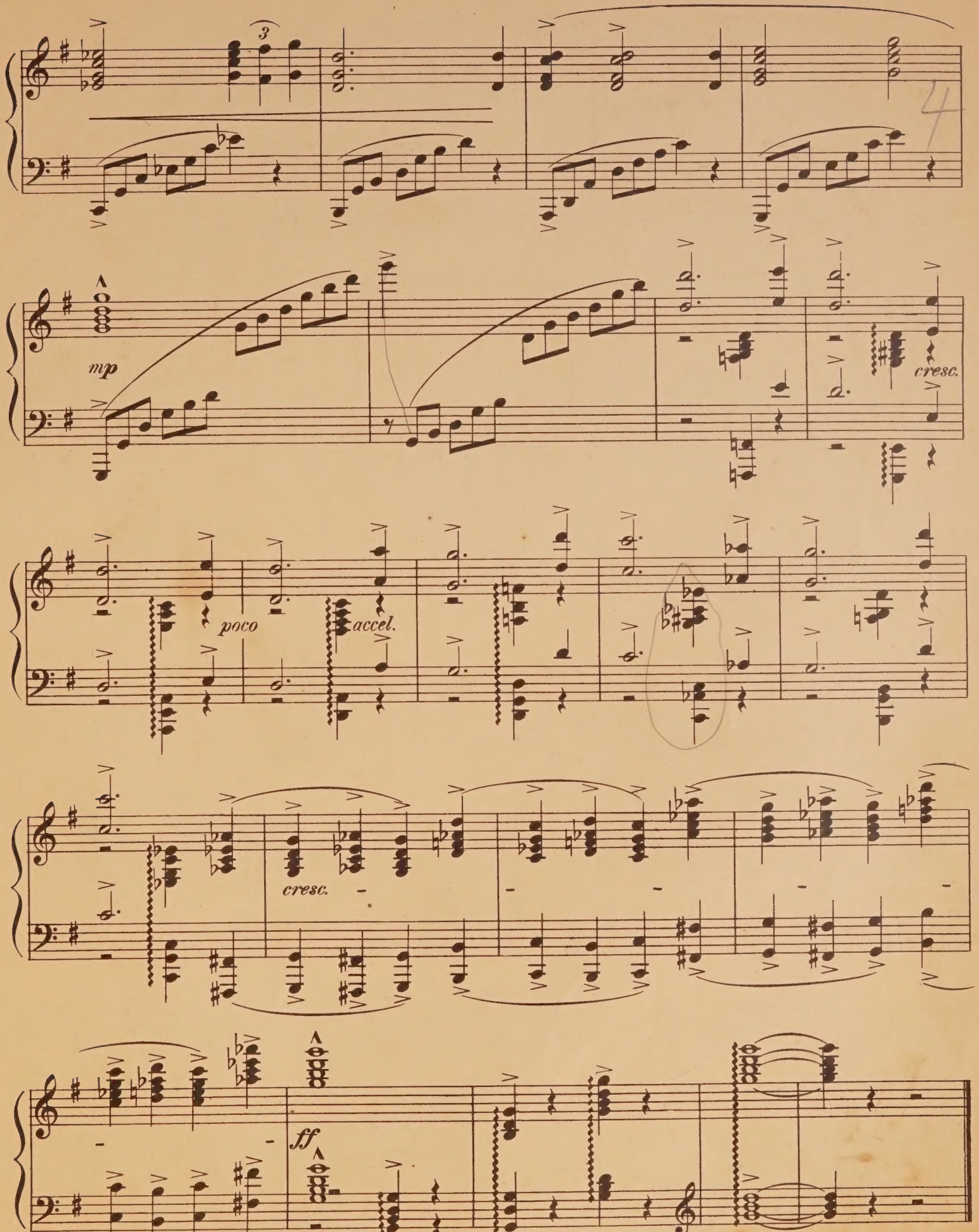
Slowly



Faster



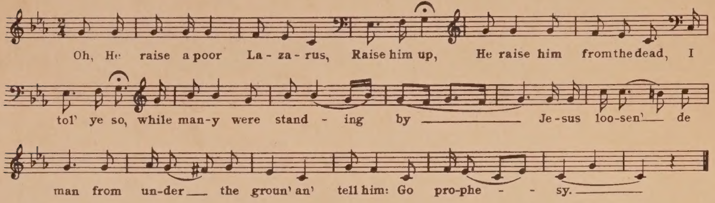

rall.
4
4
dim.
a tempo
p
f
mf
5 1 2 1 3 2 1
5 3 2 1 3 2 1
f
E
D
Rit
4
F


3
4
mp
cresc.
poco
accel.
cresc.
ff
12
3
4

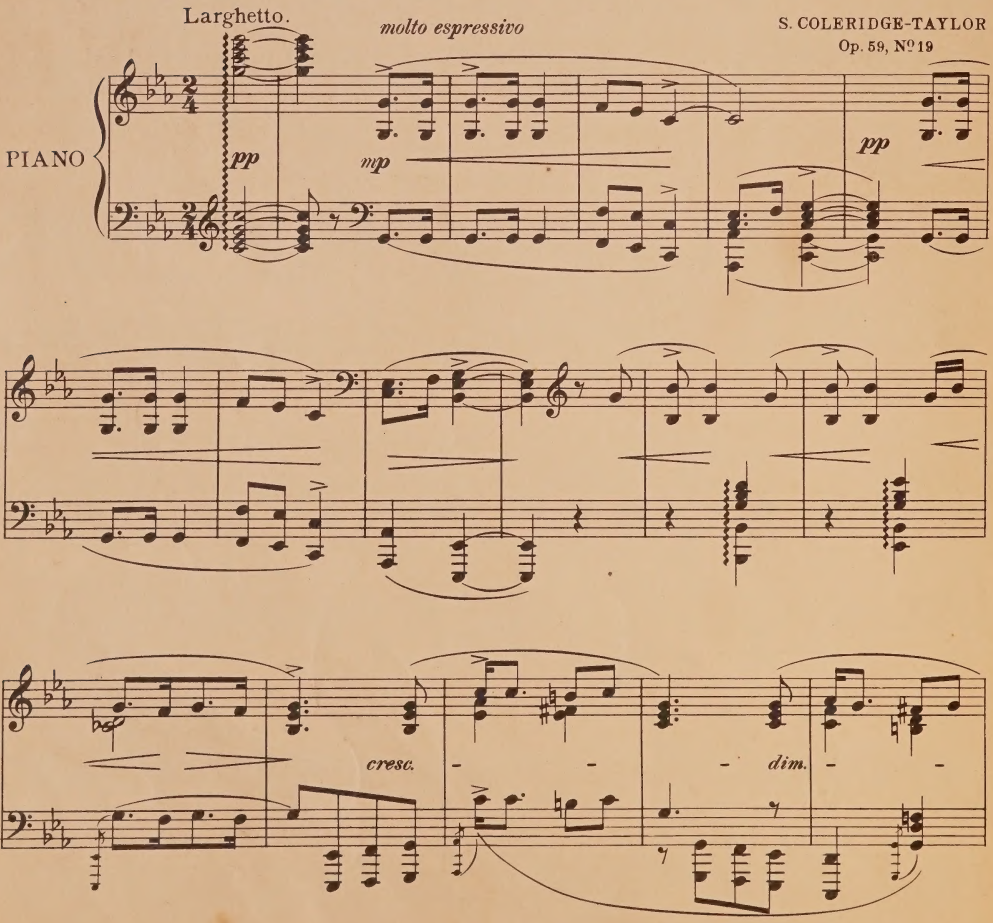
OH, HE RAISE A POOR LAZARUS

From *"Cabin and Plantation Songs"*

American Negro


Oh, He raise a poor La - za - rus, Raise him up, He raise him from the dead, I
tol' ye so, while man-y were stand - ing by Je-sus loo-sen' de
man from un-der the groun' an' tell him: Go pro-phe - - sy.

S. COLERIDGE-TAYLOR
Op. 59, Nº 19



One of the most beautiful and highly original of Negro melodies.

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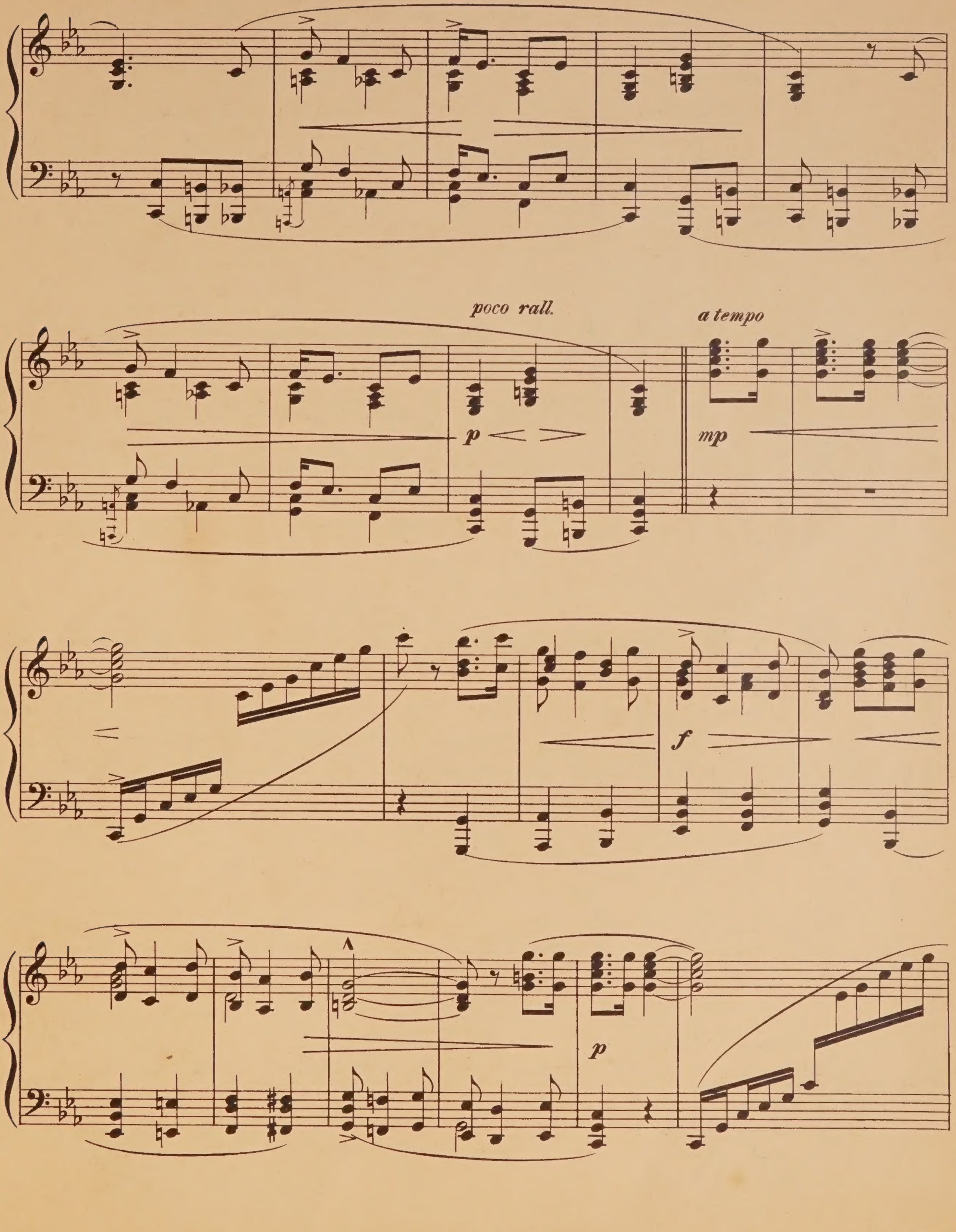
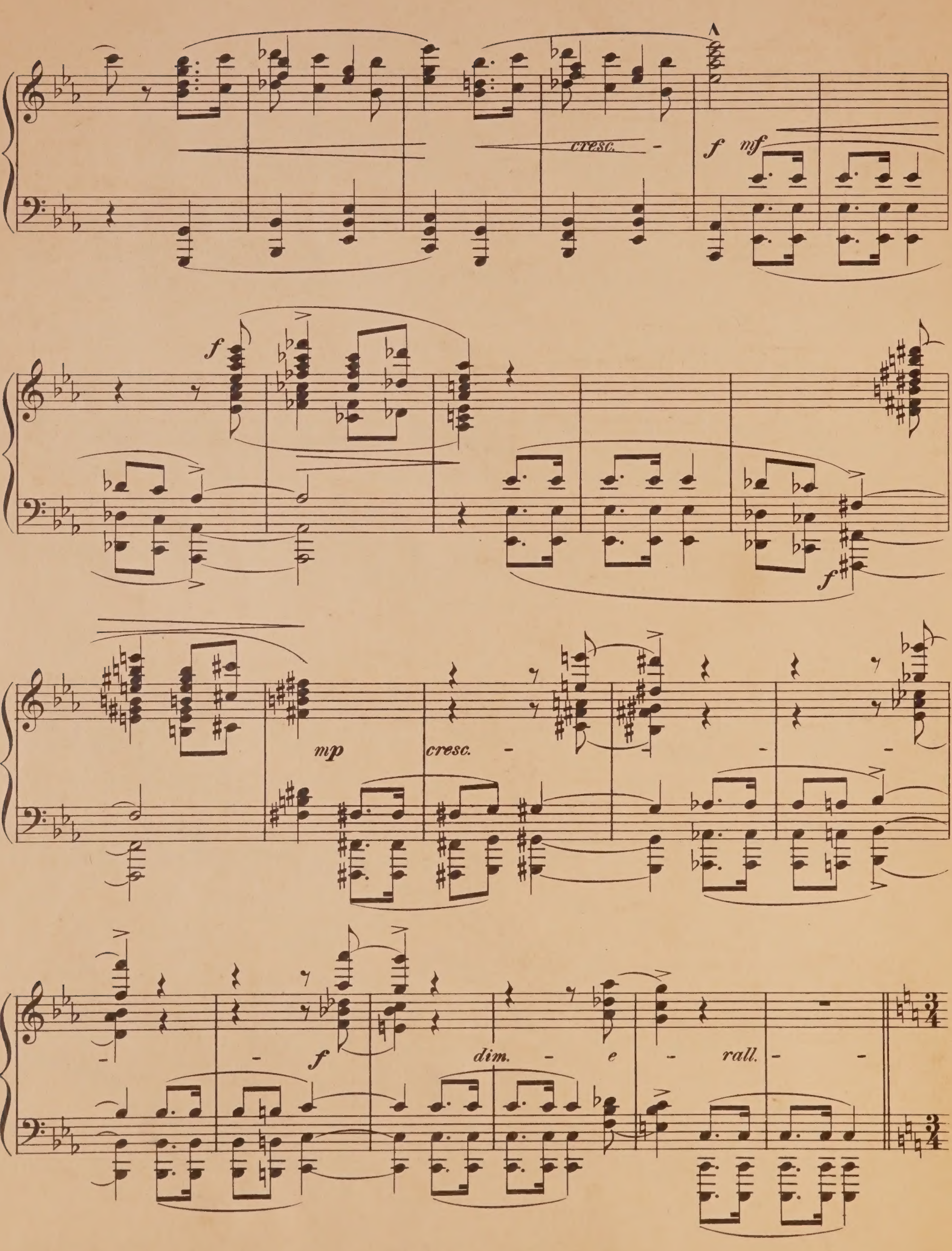
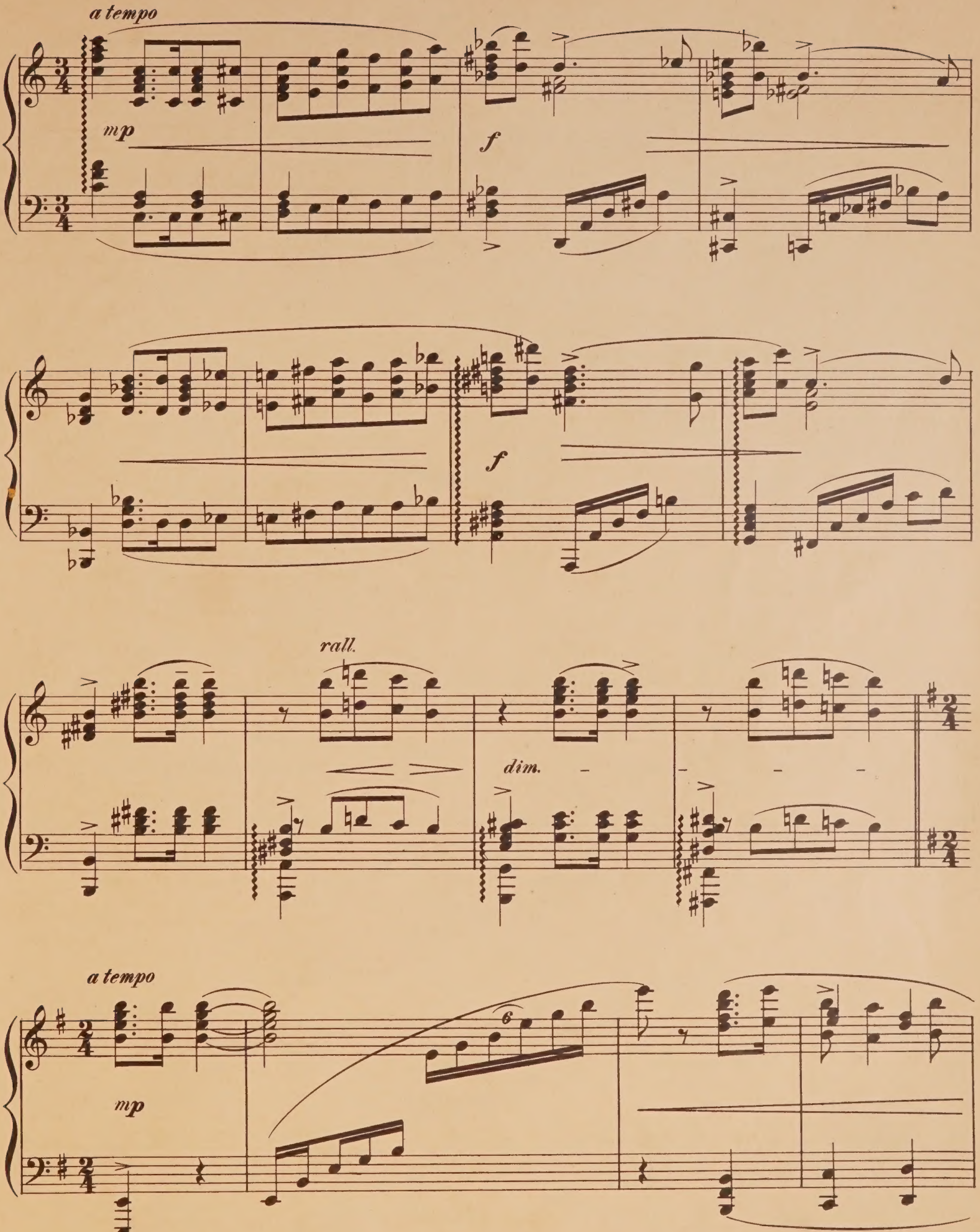
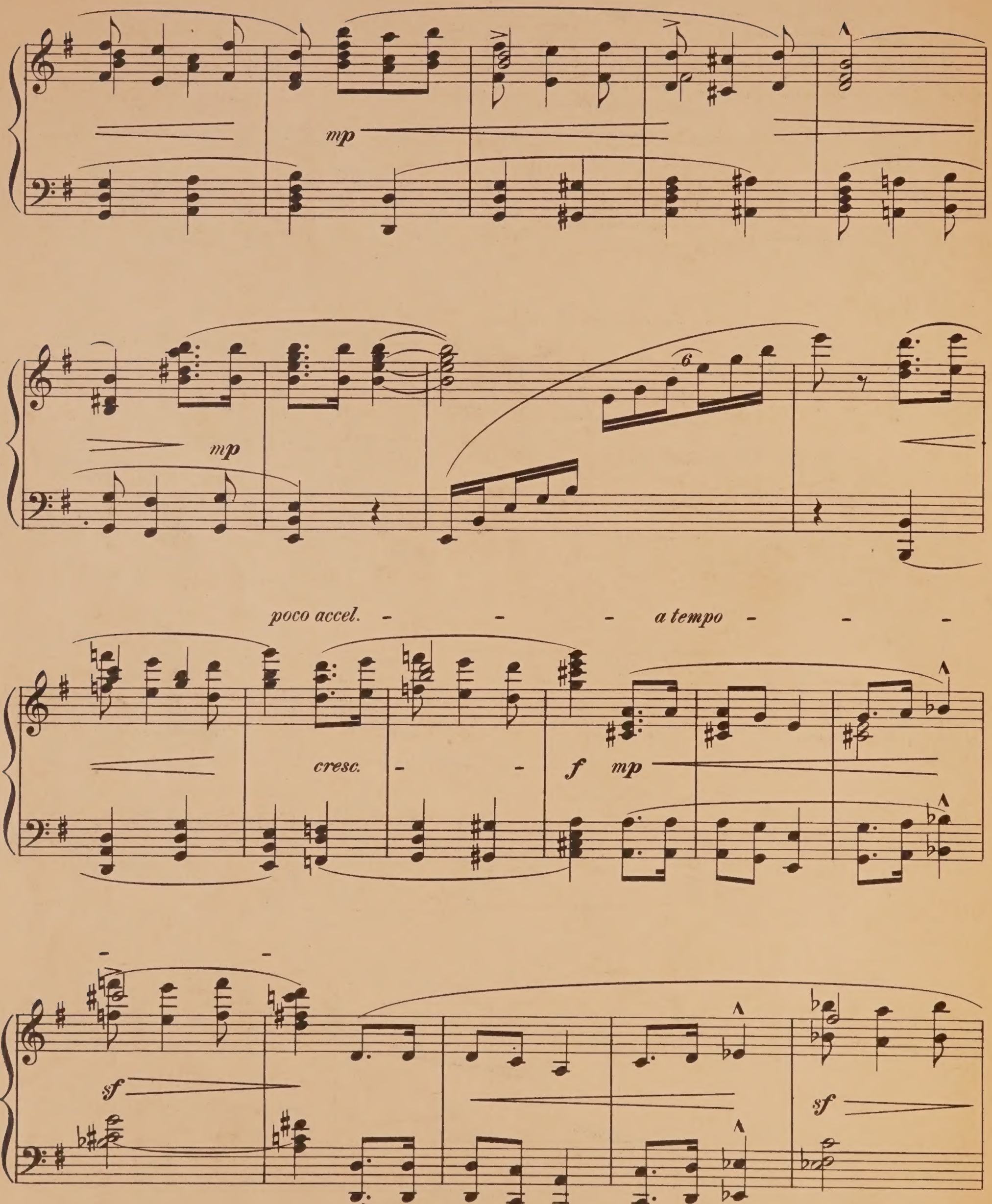
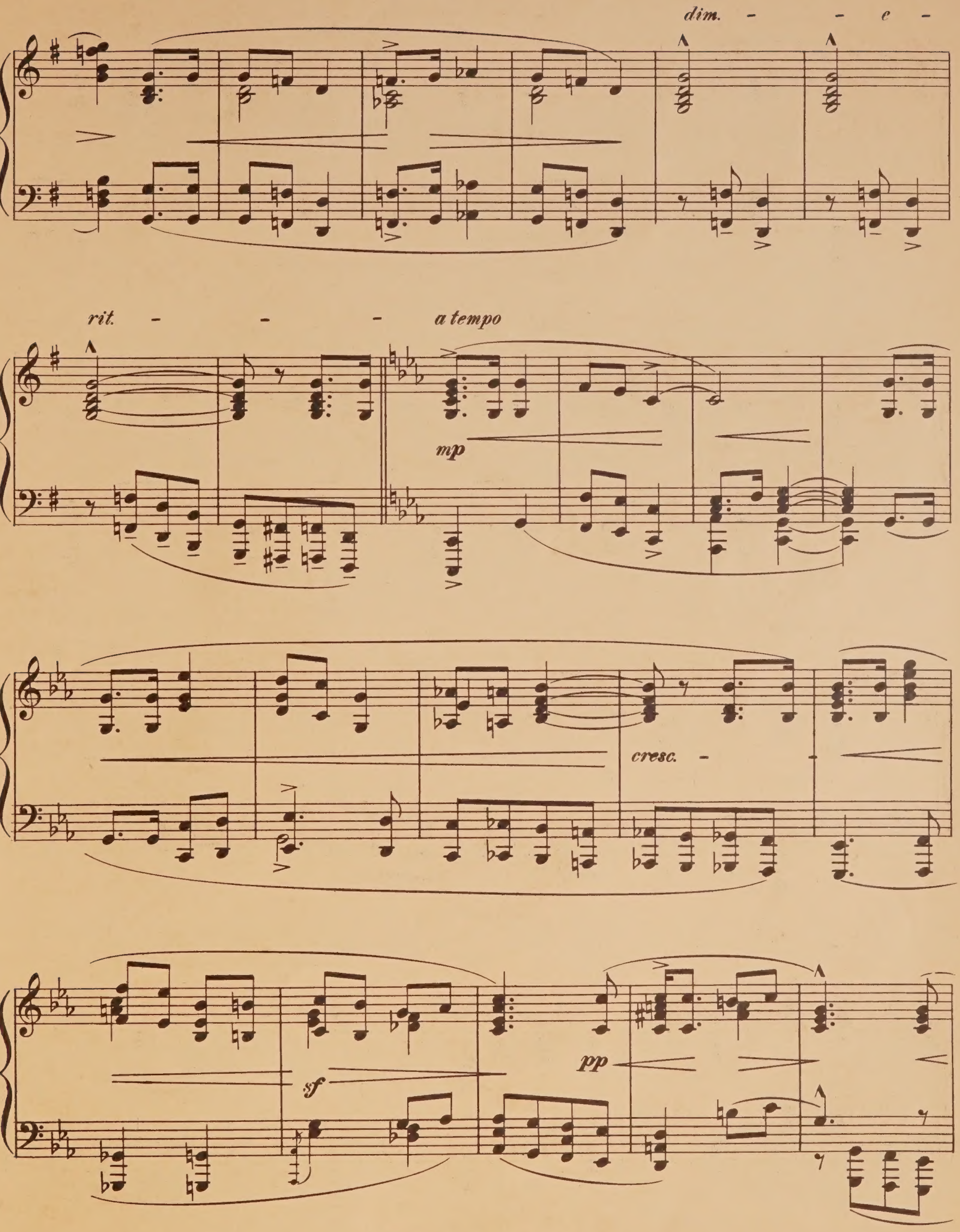
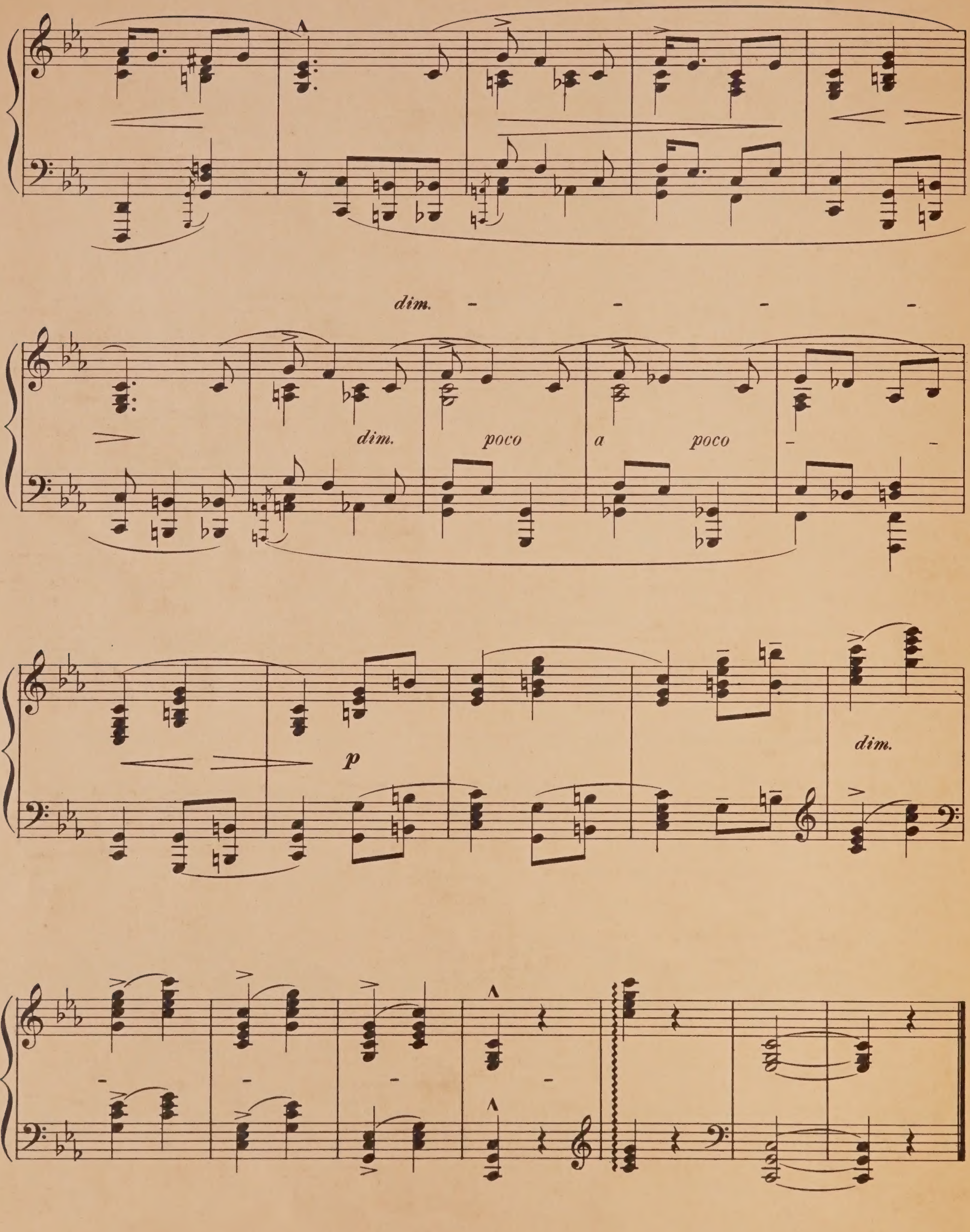

poco rall.
a tempo
p
mp
f
p


cresc.
f
mf
f
f
mp
cresc.
f
dim.
e
rall.


a tempo
mp
f
f
rall.
dim.
a tempo
mp
6

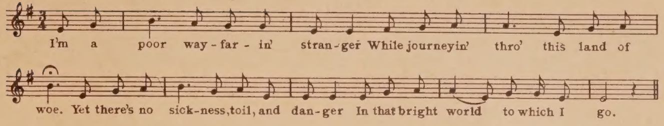

mp
mp
poco accel.
a tempo
cresc.
f
mp
sf
sf


dim. - - e -
rit. - - - a tempo
mp
cresc. - -
sf
pp

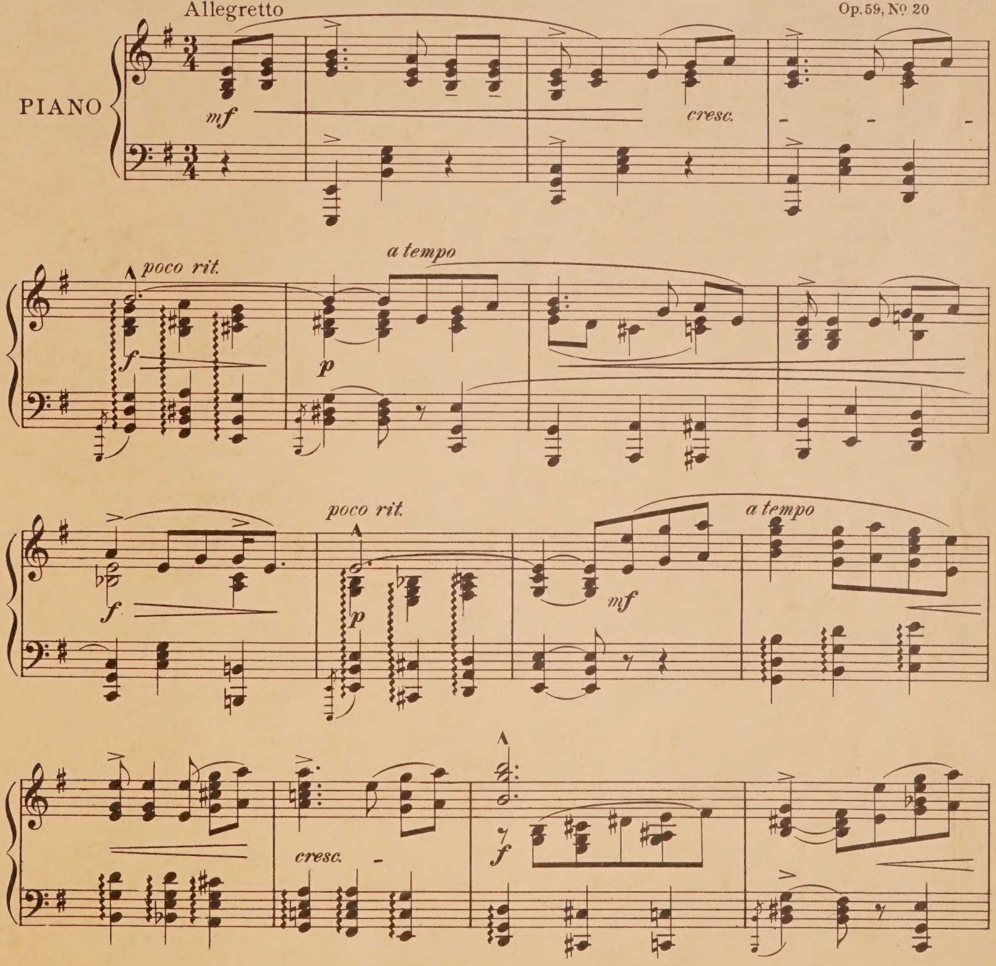

dim.
dim.
poco
a
poco
p
dim.

PILGRIM'S SONG

American Negro


I'm a poor way-far-in' stran-ger While journeyin' thro' this land of
woe. Yet there's no sick-ness, toil, and dan-ger In that bright world to which I go.

S. COLERIDGE-TAYLOR
Op. 59, No 20



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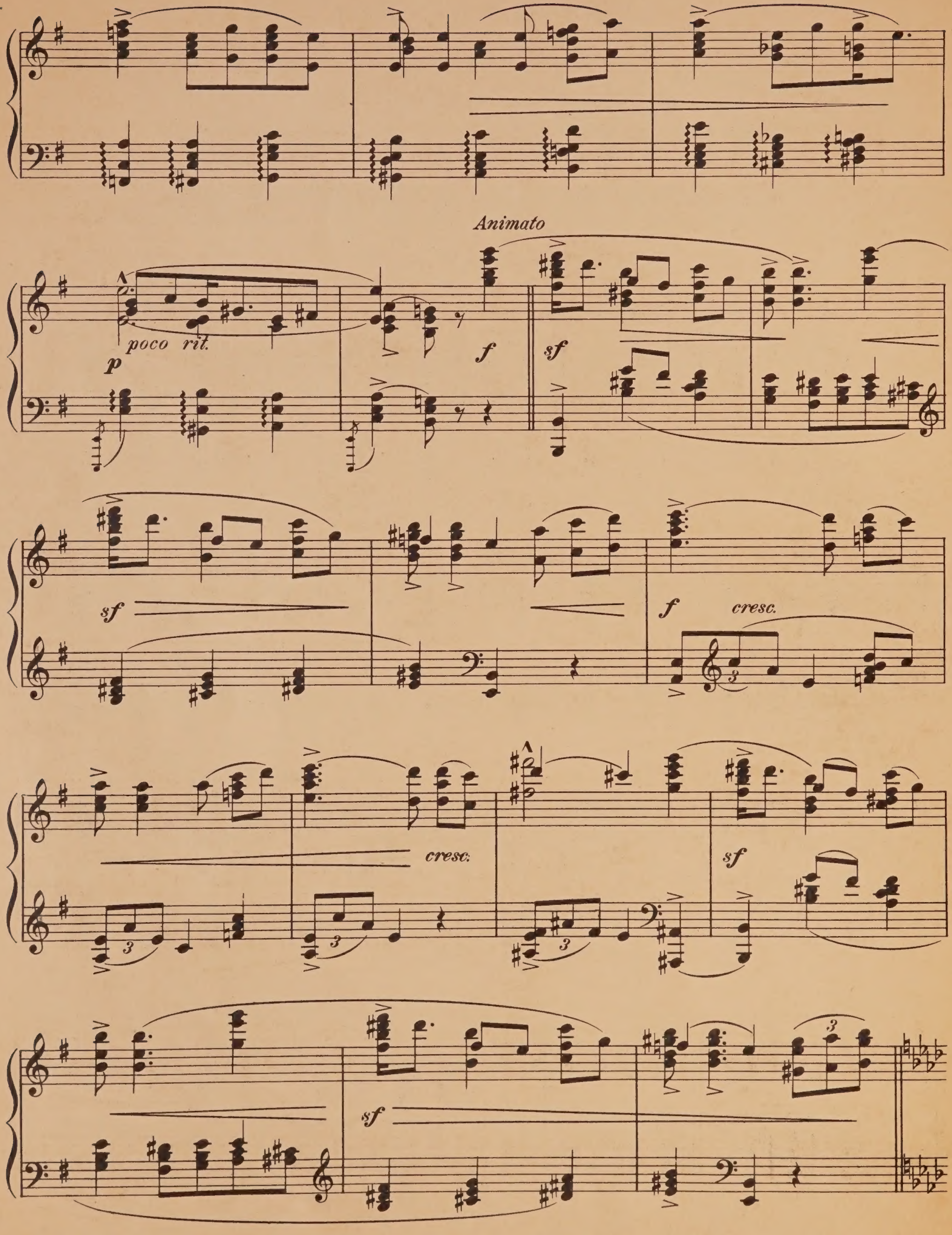
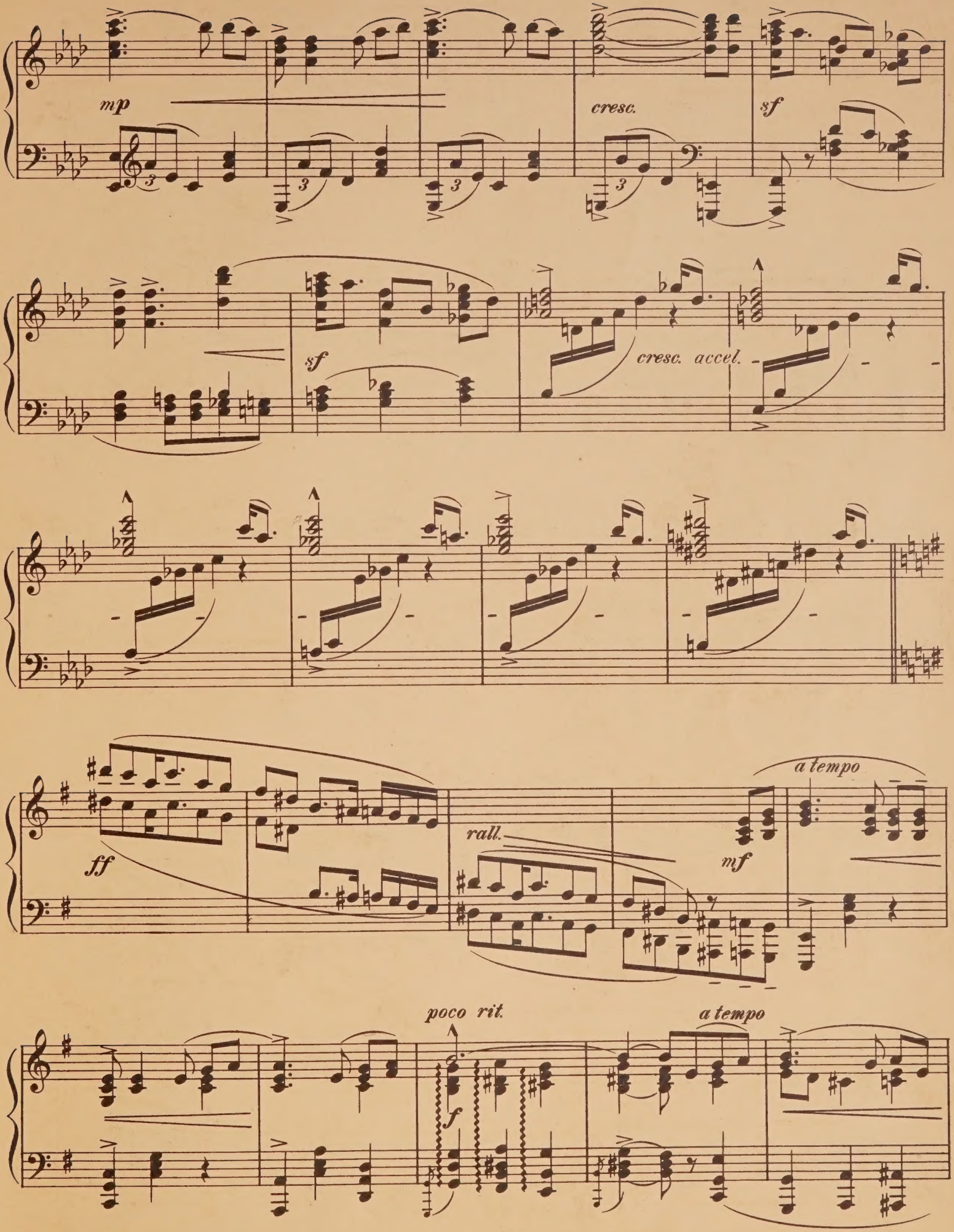
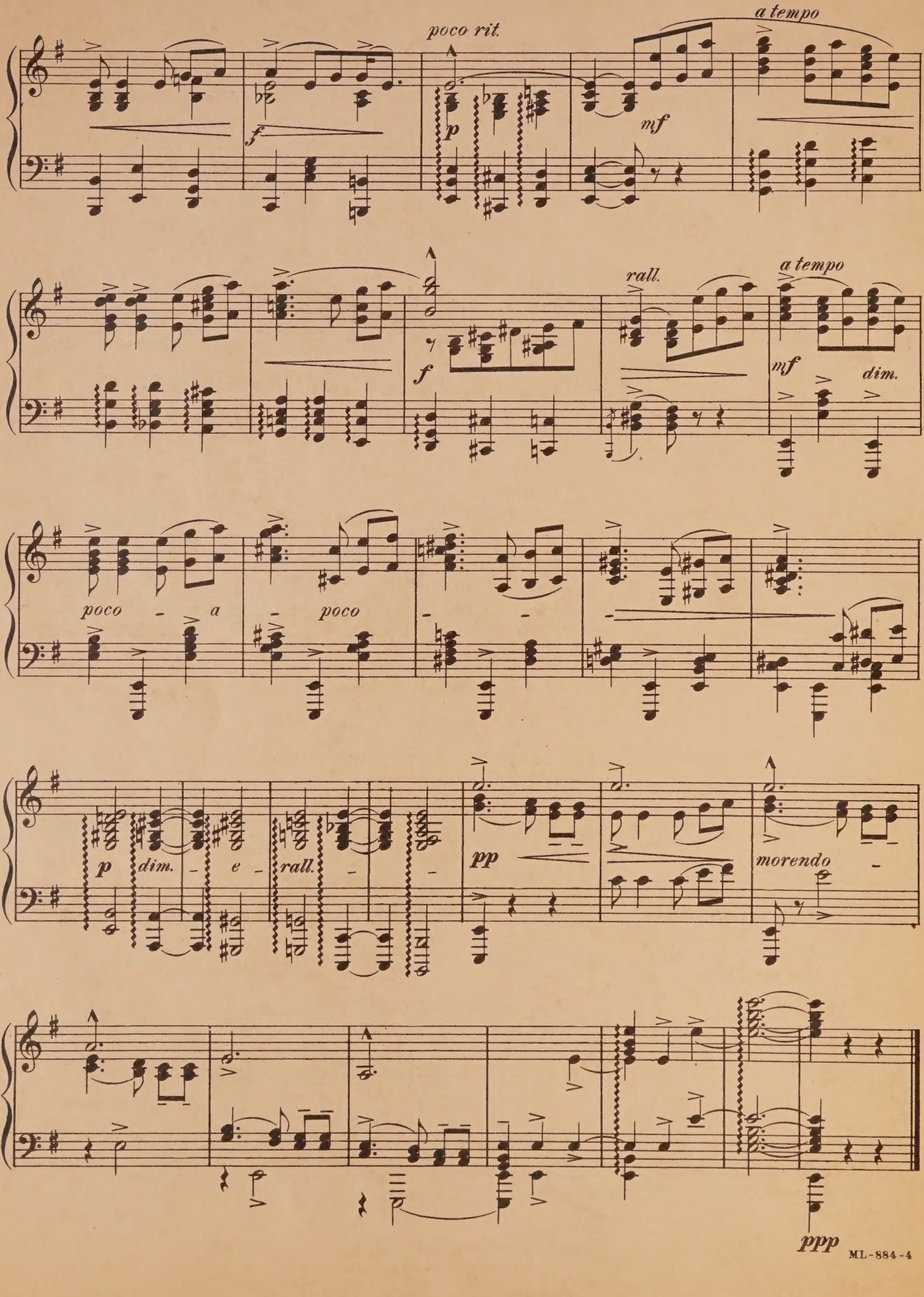
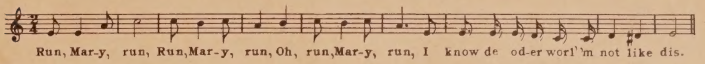

poco rit.
p
Animato
f
sf
sf
f
cresc.
cresc.
sf
sf


mp
cresc.
sf
sf
cresc. accel.
ff
rall.
mf
a tempo
poco rit.
f
a tempo

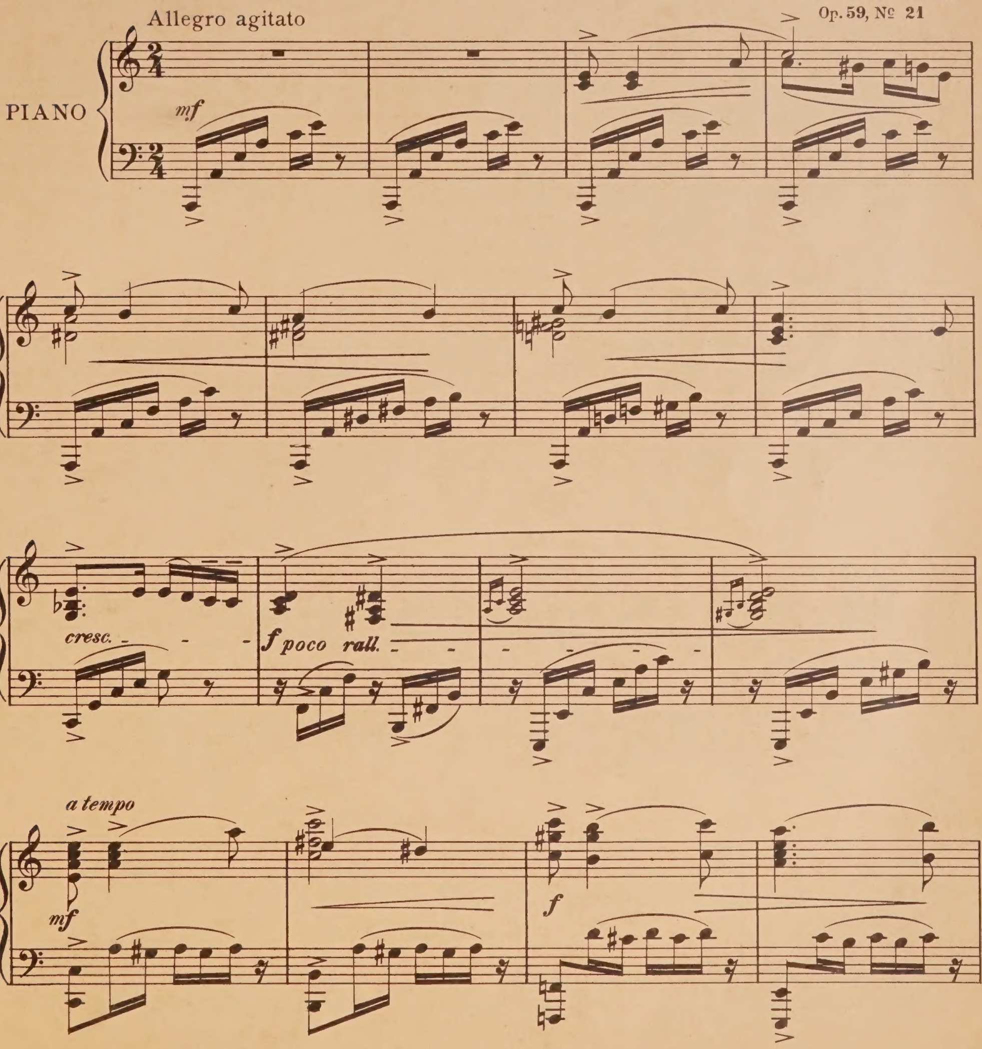

poco rit.
a tempo
f
p
mf
rall.
a tempo
mf
dim.
poco - a - poco - -
p
dim. - e - rall. - -
pp
morendo -
ppp

RUN, MARY, RUN

From *"Jubilee and Plantation Songs"* American Negro


Run, Mar-y, run, Run, Mar-y, run, Oh, run, Mar-y, run, I know de od-er worl' 'm not like dis.

S. COLERIDGE-TAYLOR
Op. 59, № 21



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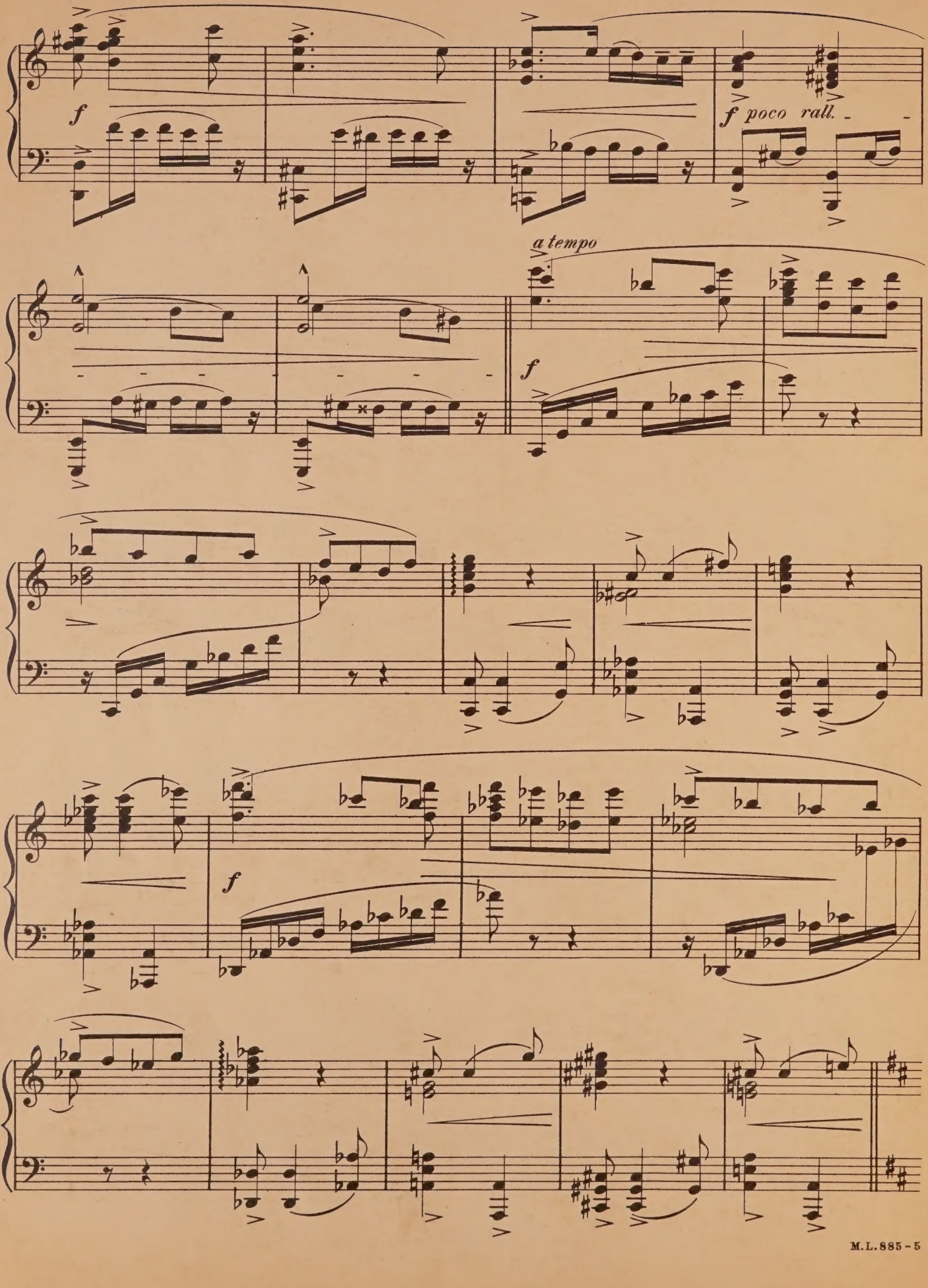
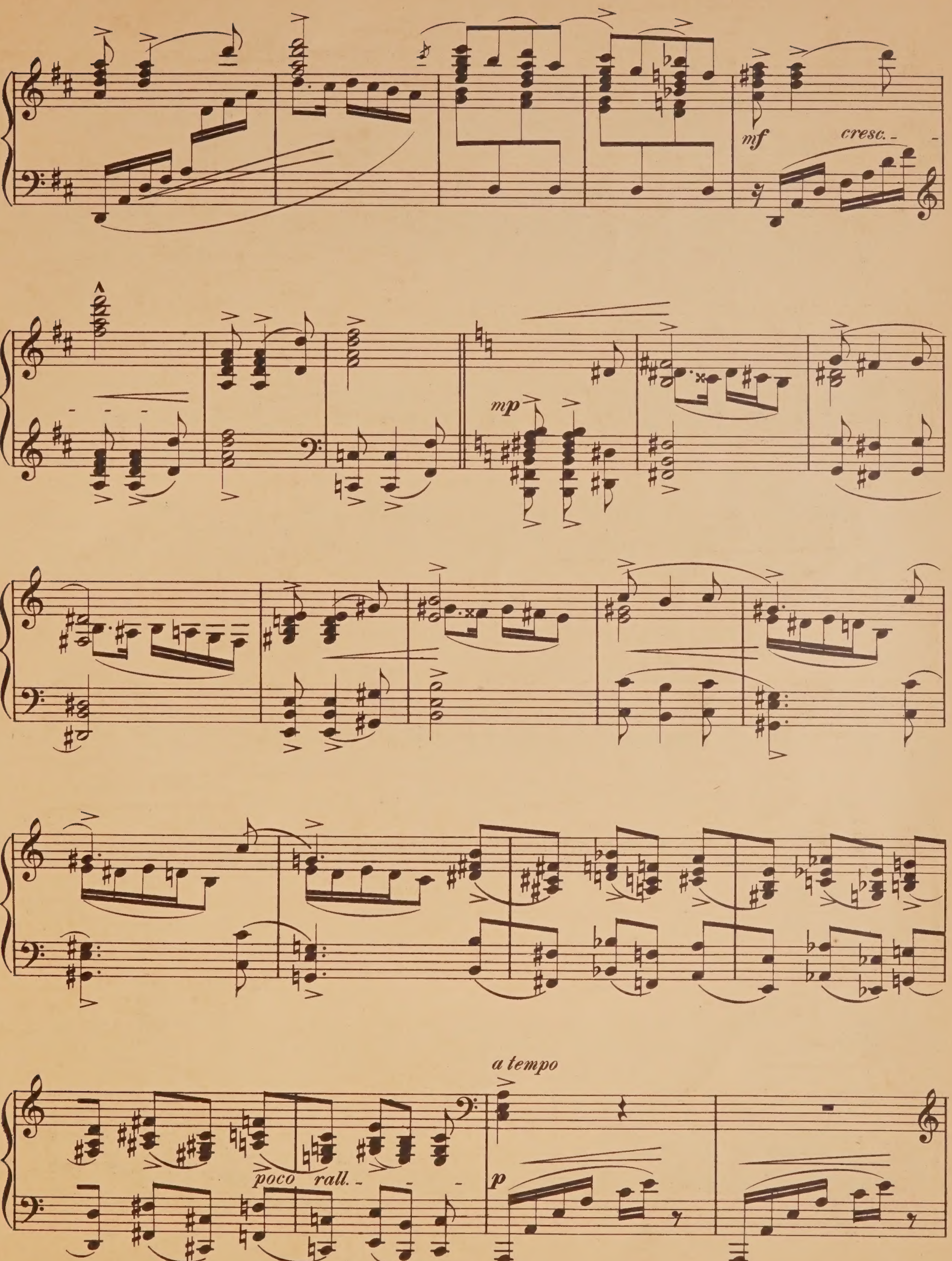
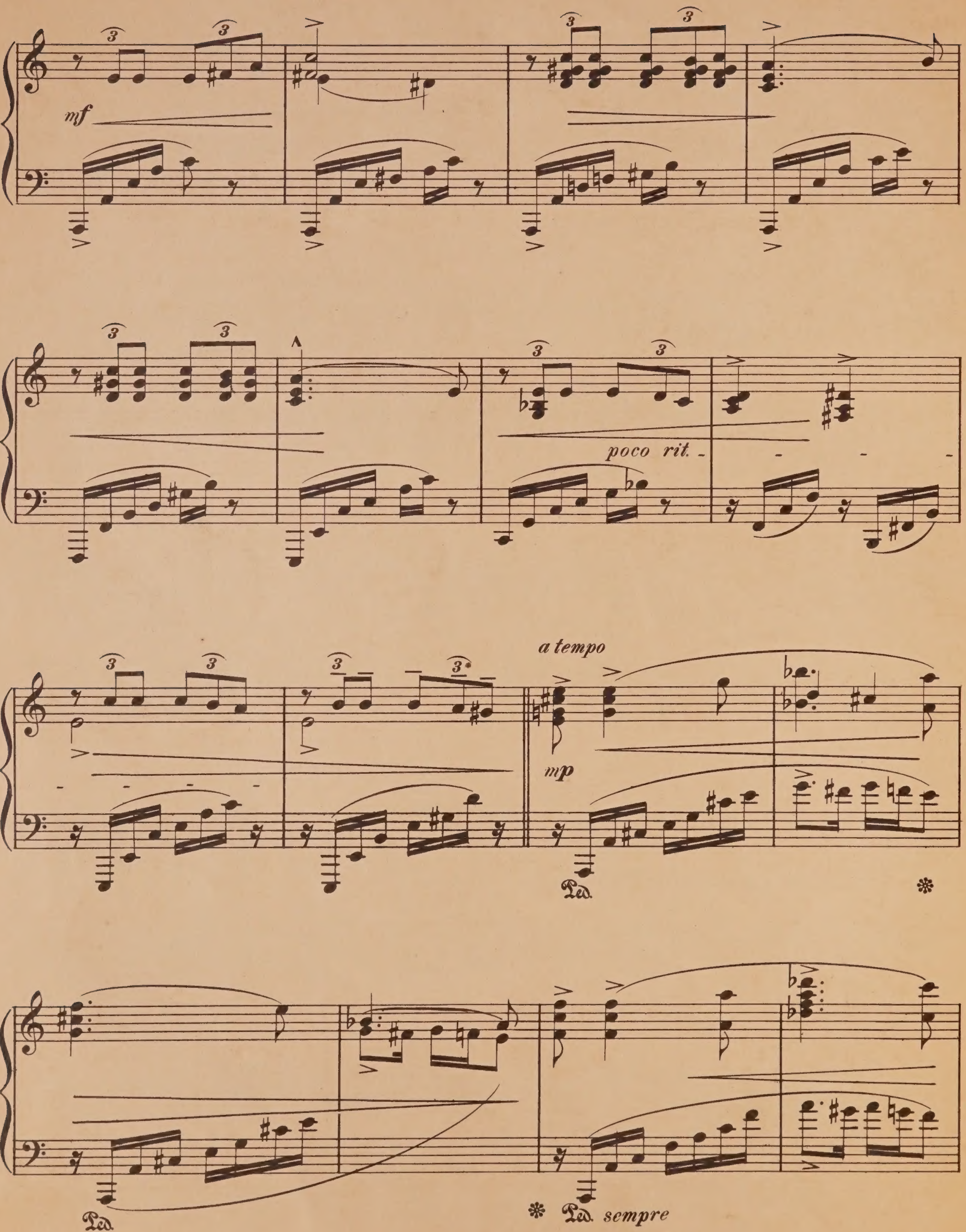
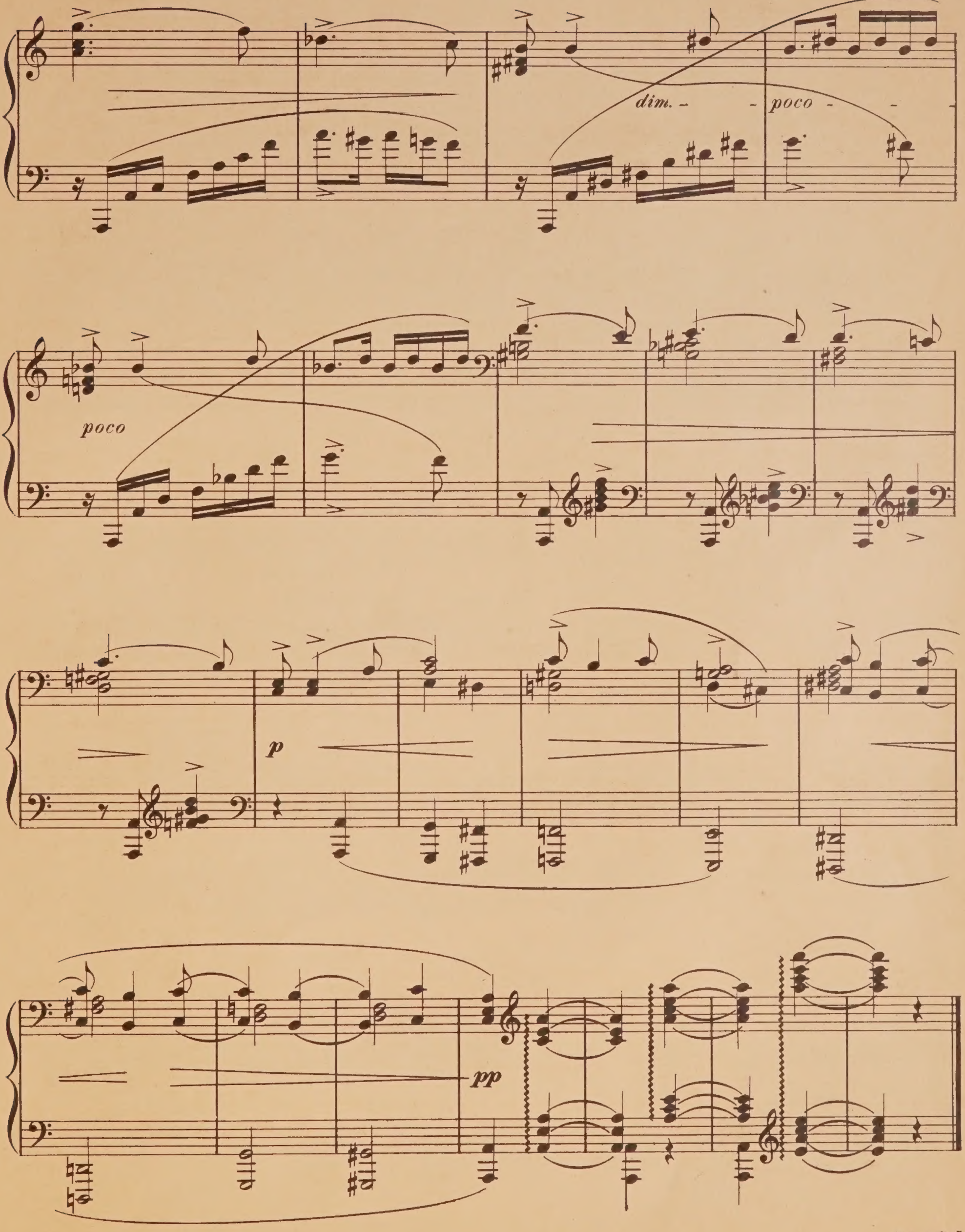

f
f poco rall.
a tempo
f
f

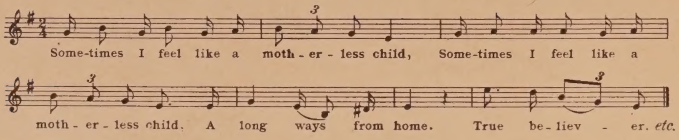

mf
cresc.
mp
poco rall.
a tempo
p


mf
poco rit.
a tempo
mp
Ped.
Ped.
Ped. sempre

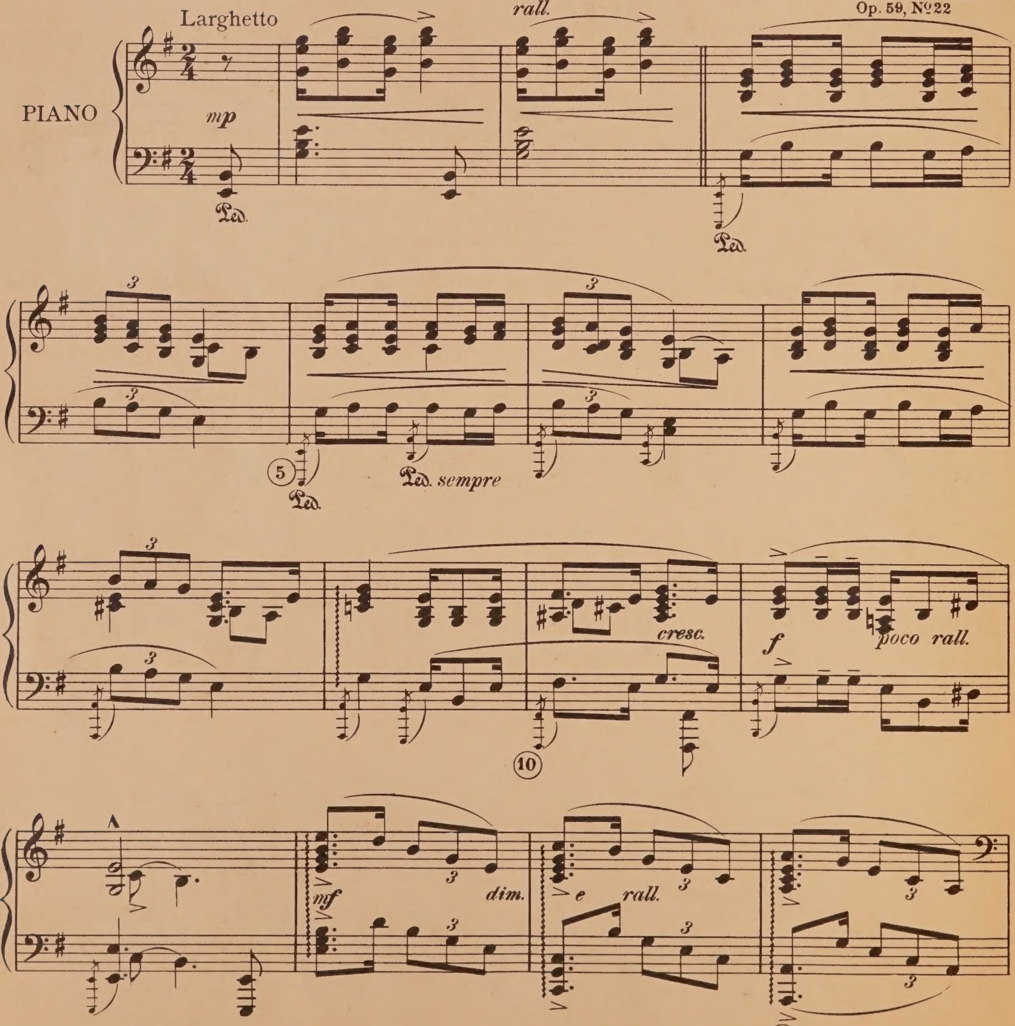

dim.
poco
poco
p
pp

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

American Negro


Some-times I feel like a moth - er - less child, Some-times I feel like a
moth - er - less child. A long ways from home. True be - liev - er. etc.

S. COLERIDGE-TAYLOR
Op. 59, No 22



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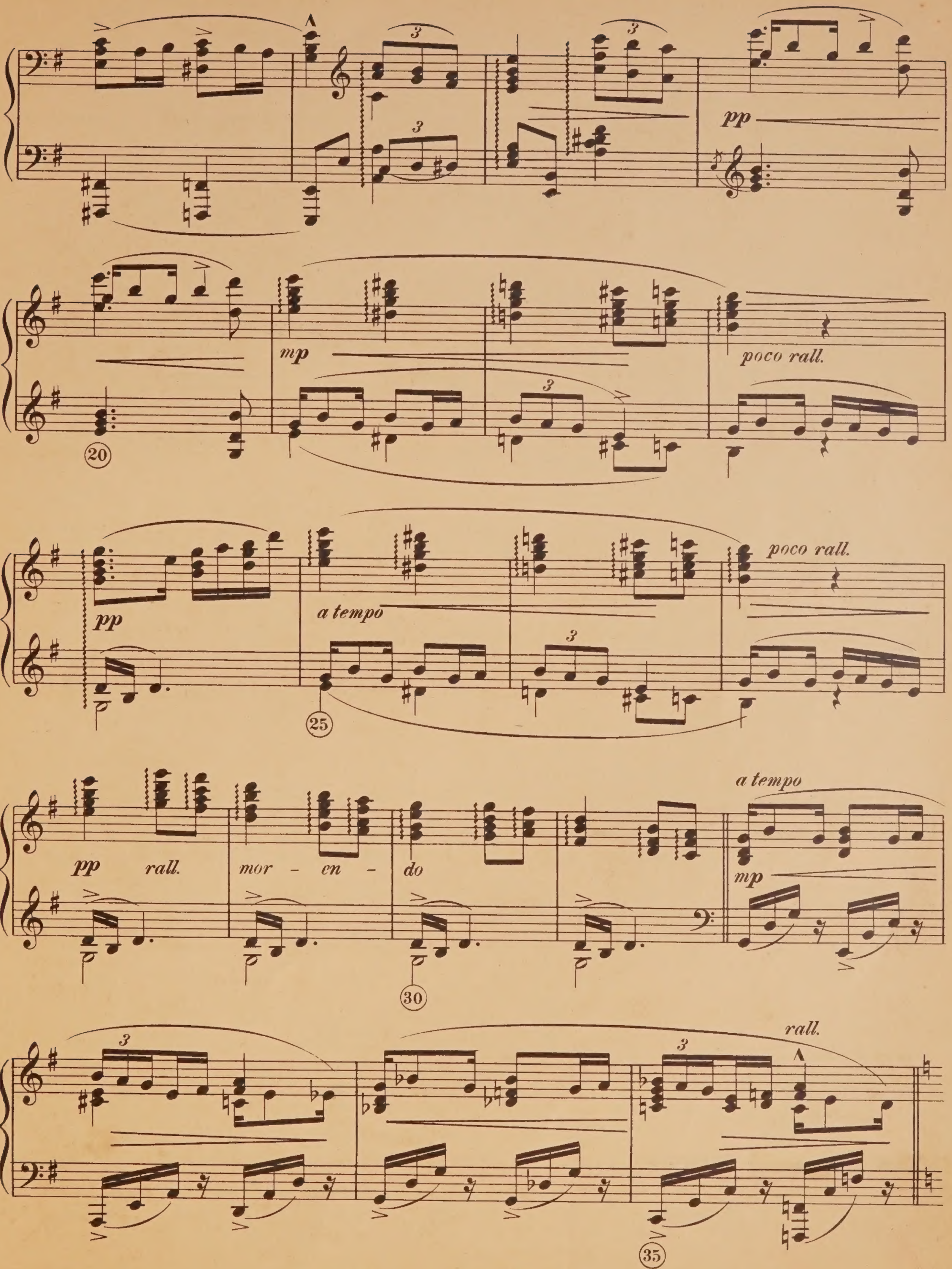
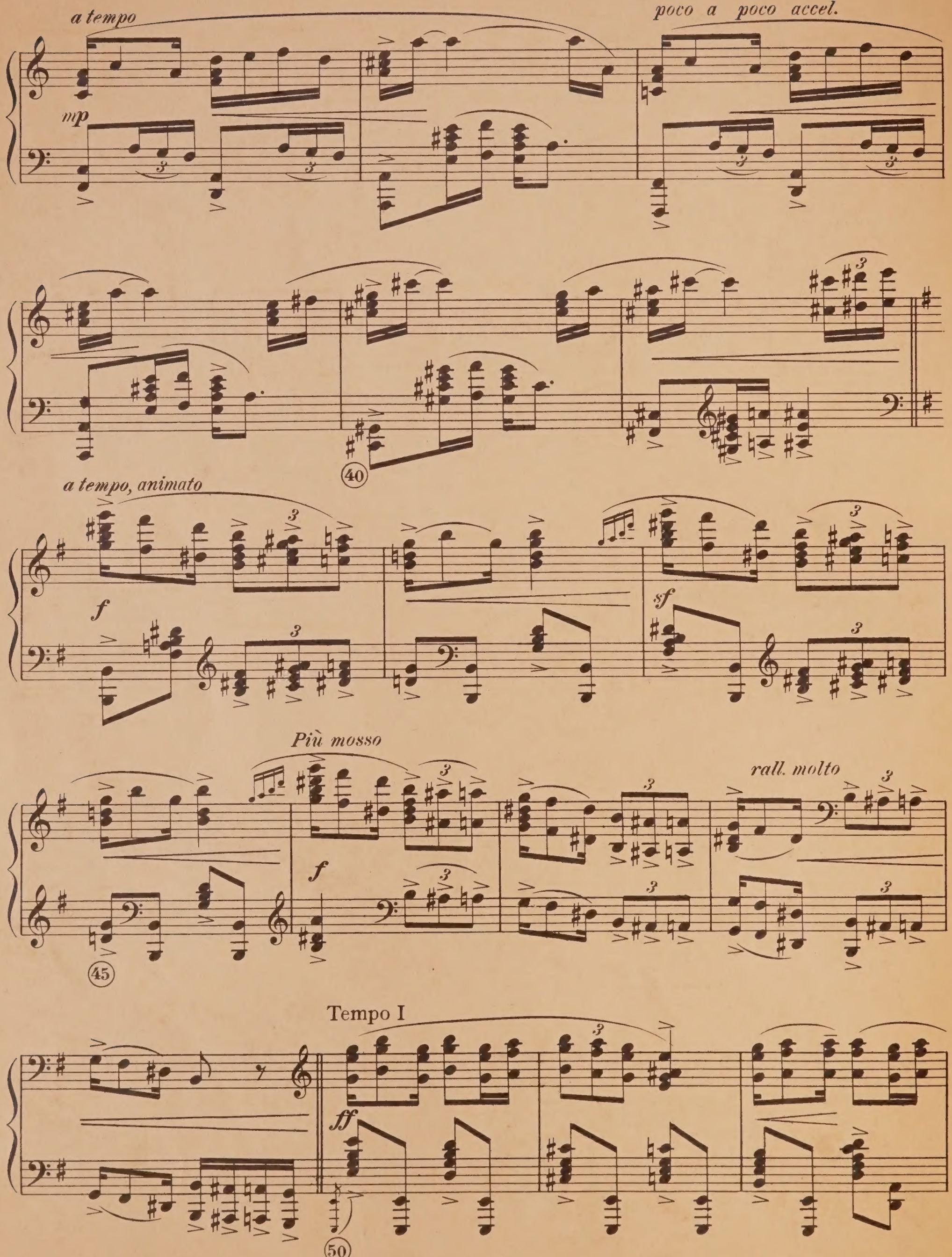
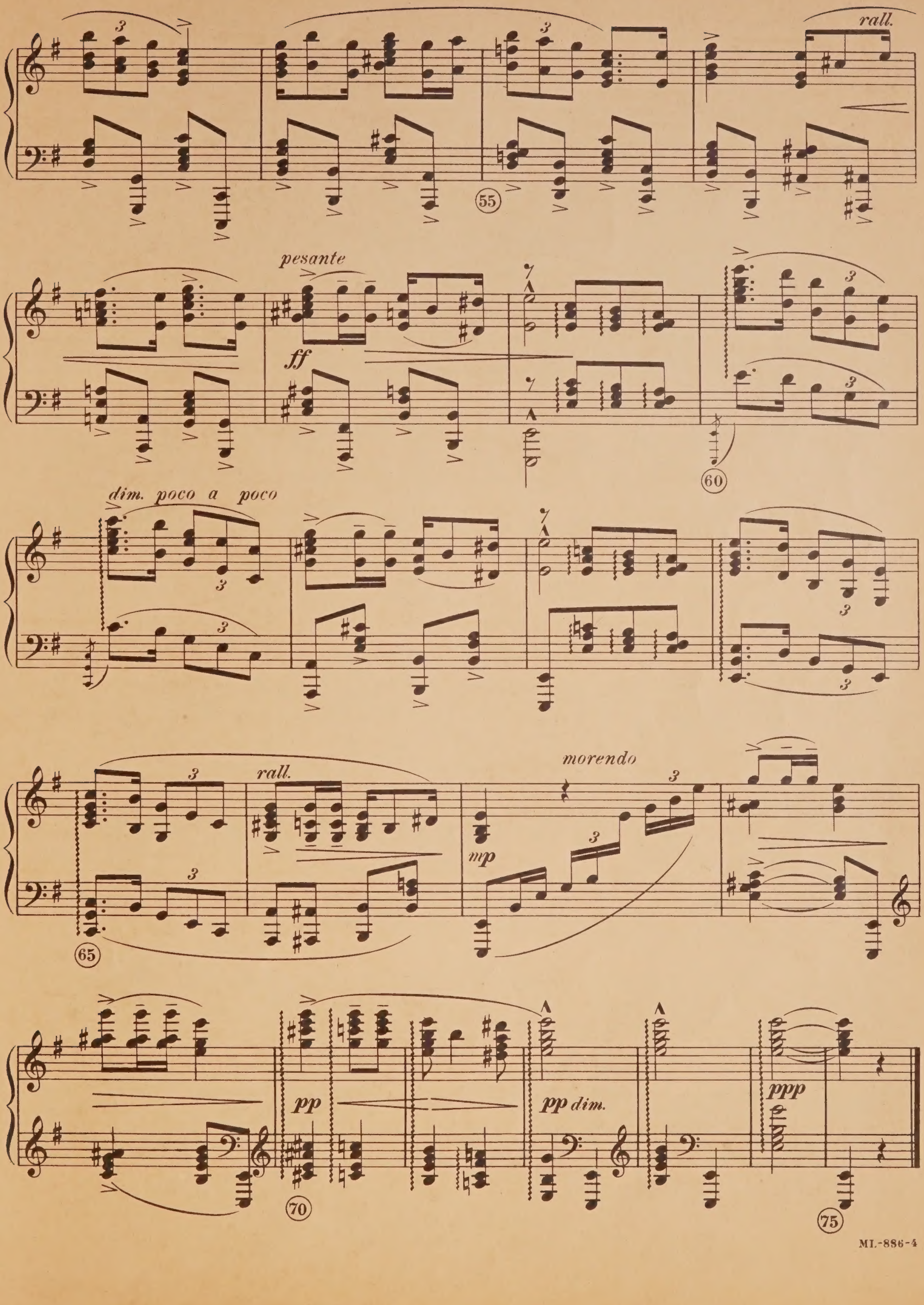

3
3
3
pp
20
mp
3
poco rall.
pp
a tempo
3
poco rall.
25
pp
rall.
mor - en - do
30
a tempo
mp
3
3
rall.
35

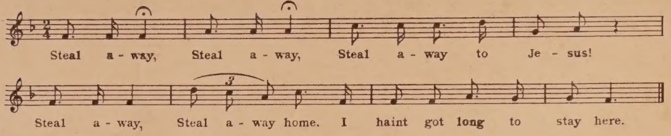

a tempo
mp
poco a poco accel.
40
a tempo, animato
f
sf
Più mosso
f
45
rall. molto
Tempo I
ff
50


rall.
55
pesante
ff
60
dim. poco a poco
rall.
65
morendo
mp
pp
70
pp dim.
ppp
75

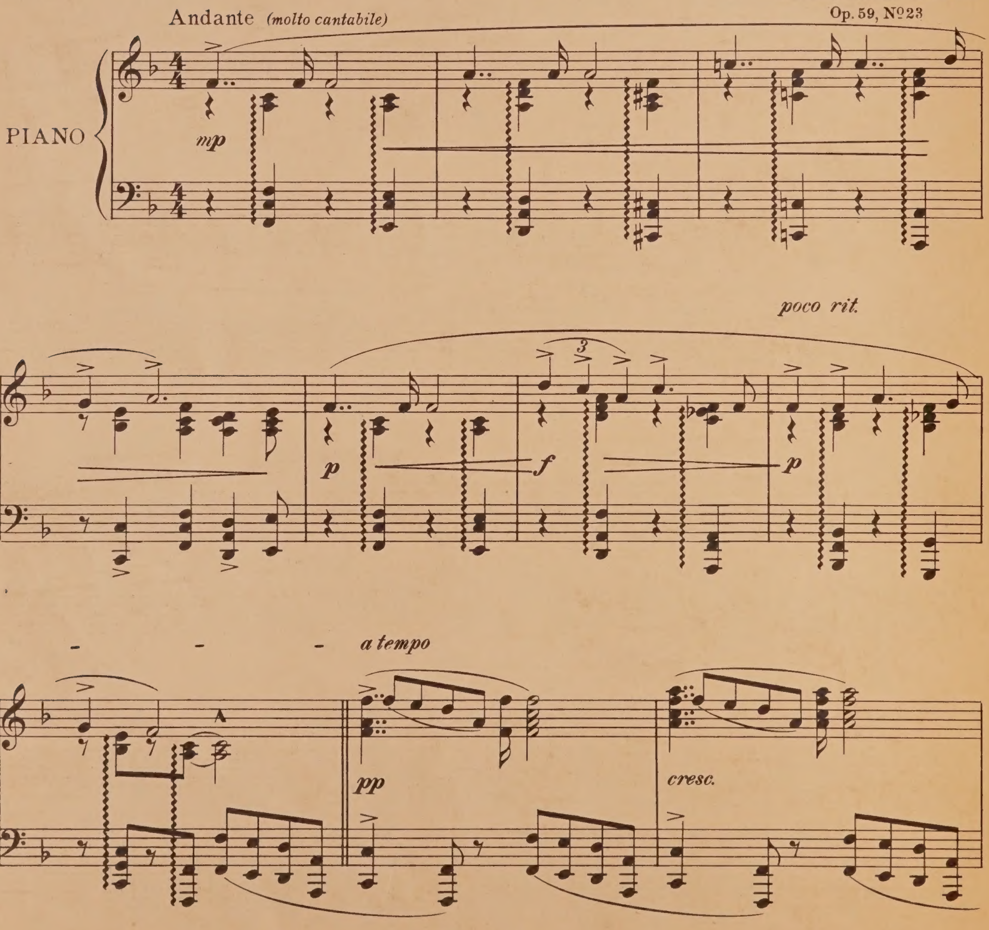
STEAL AWAY

From *"Jubilee Songs"*

American Negro


Steal a - way, Steal a - way, Steal a - way to Je - sus!
Steal a - way, Steal a - way home. I haint got long to stay here.
3

S. COLERIDGE-TAYLOR
Op. 59, No23



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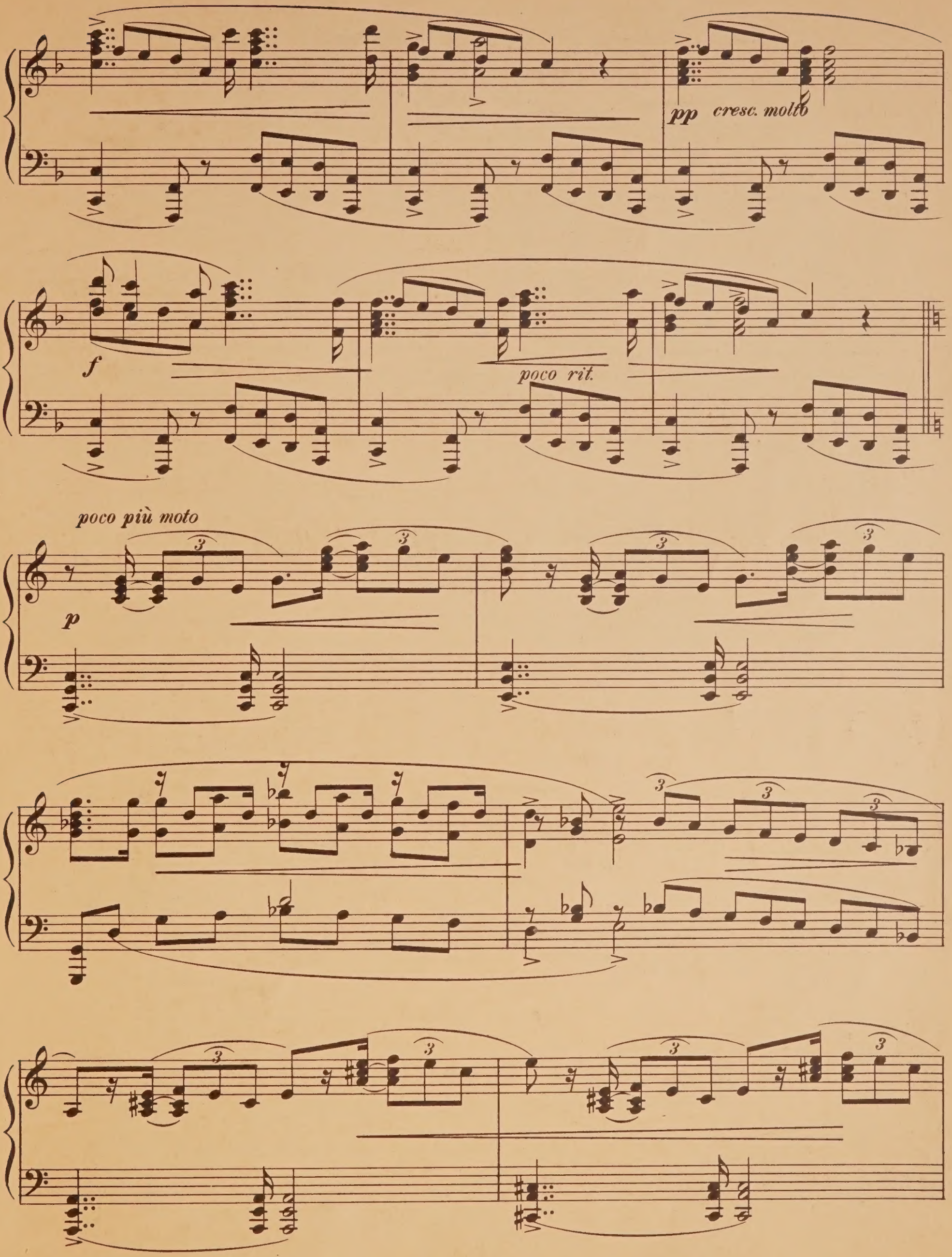
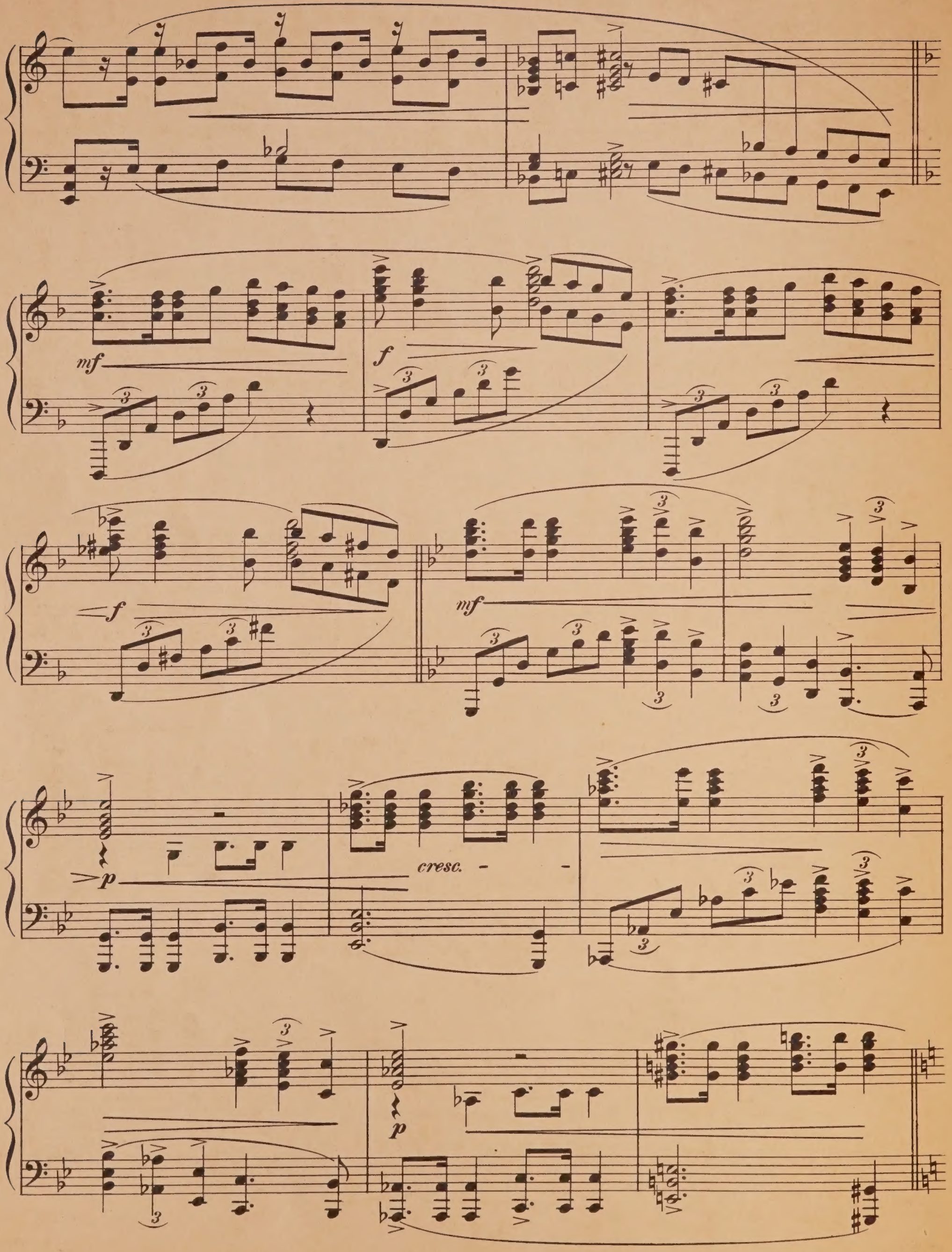
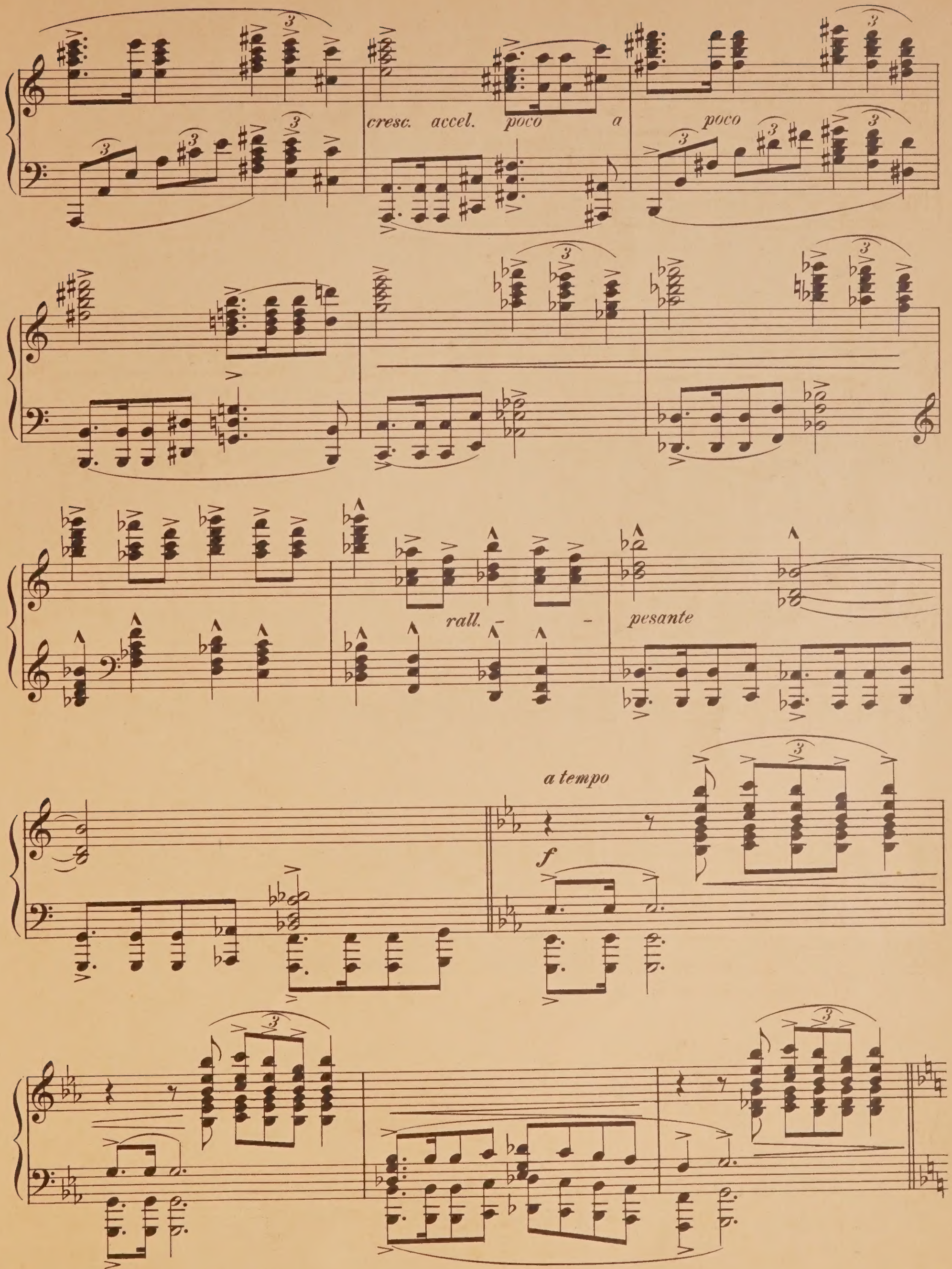
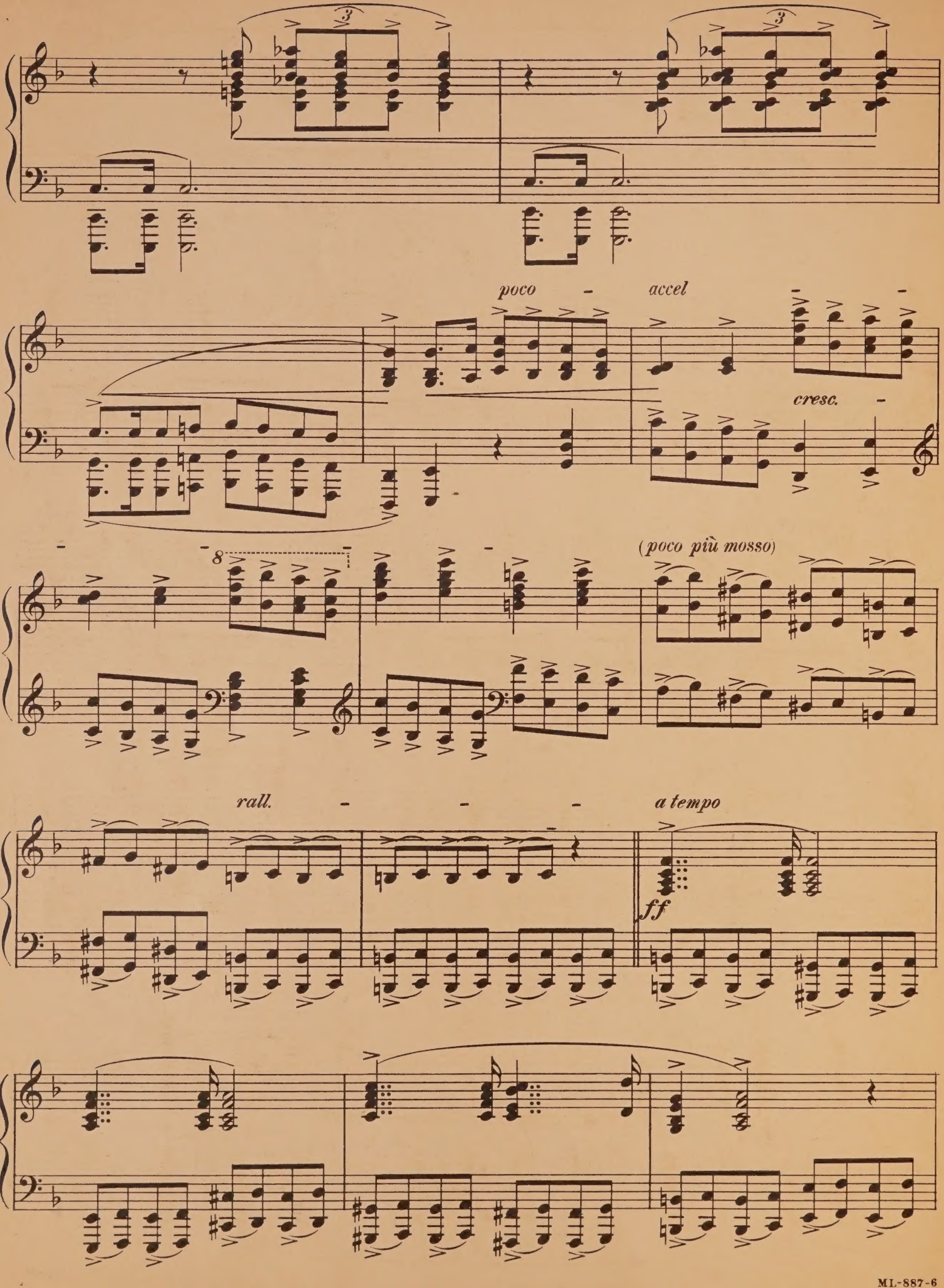
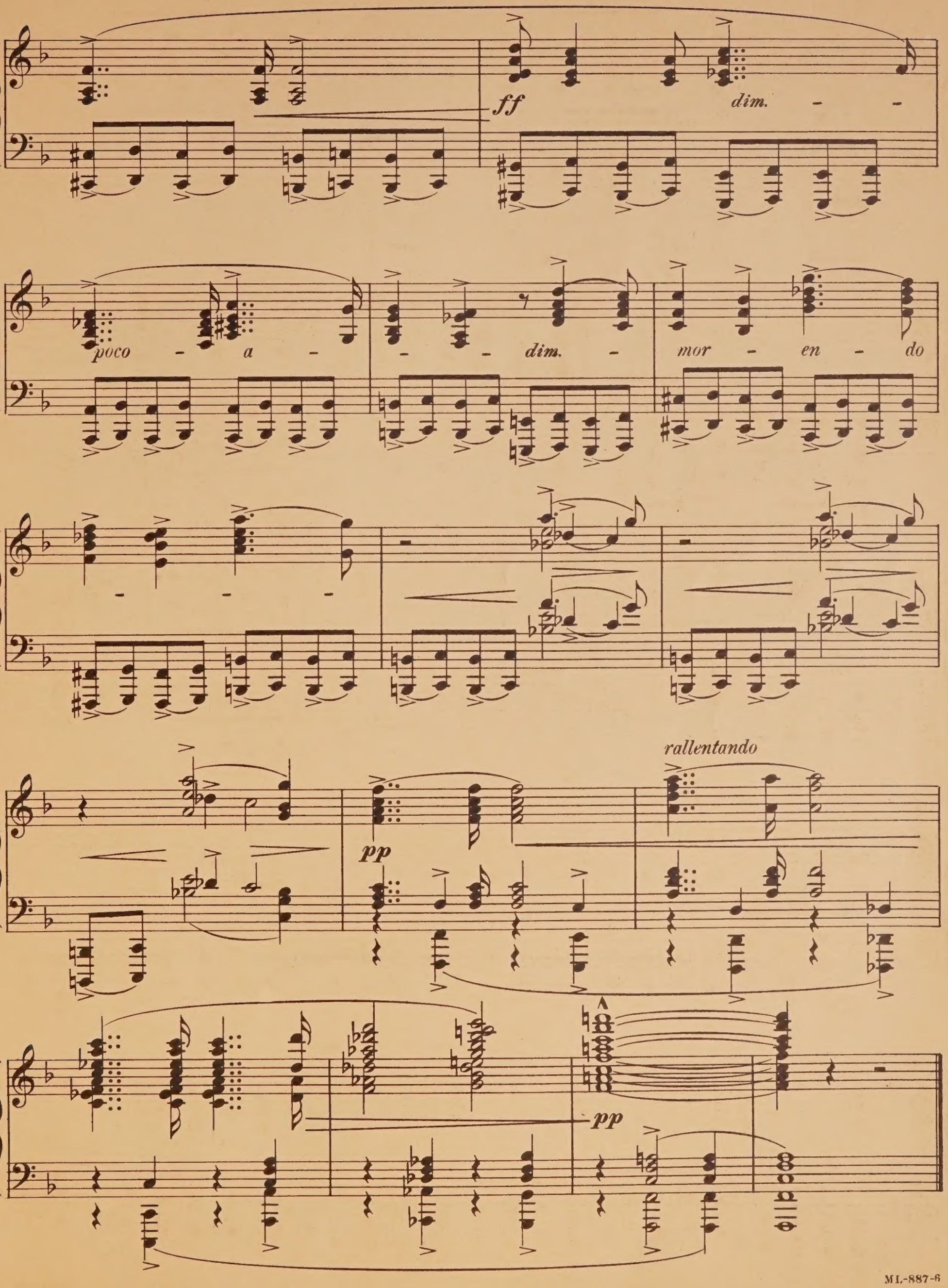

pp
cresc. molto
f
poco rit.
poco più moto
p
3


mf
f
f
mf
p
cresc.
p
3


cresc. accel. poco a poco
rall. - -
pesante
a tempo
f

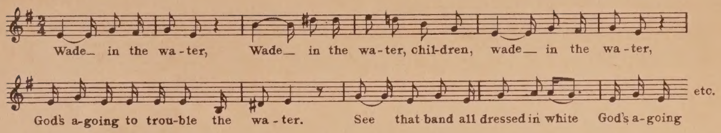

3
3
poco - accel -
cresc. -
8
(poco più mosso)
rall. - - -
a tempo
ff


ff
dim. - -
poco - a - - dim. -
mor - en - do
rallentando
pp
pp

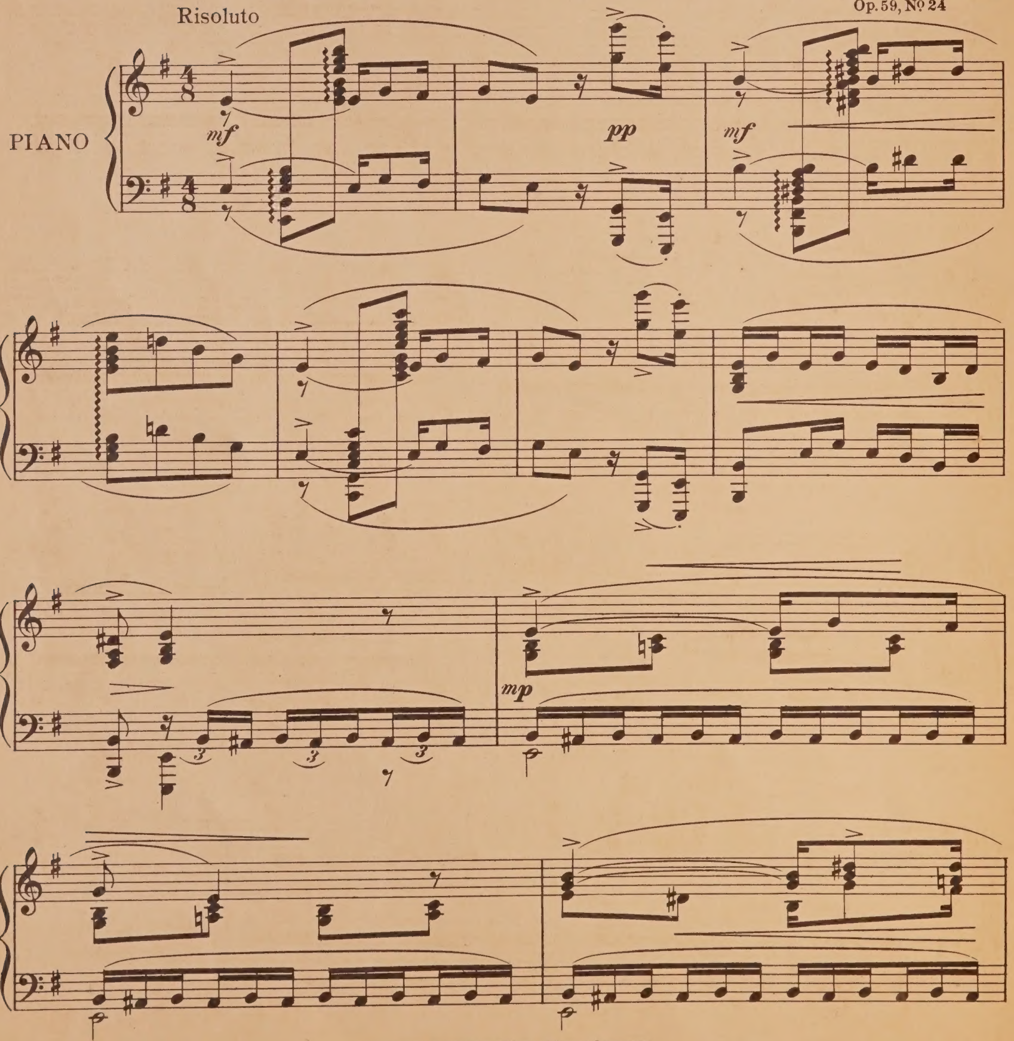
WADE IN THE WATER

From *"New Jubilee Songs"*

American Negro


Wade_ in the wa-ter, Wade_ in the wa-ter, chil-dren, wade_ in the wa-ter,
God's a-going to trou-ble the wa-ter. See that band all dressed in white God's a-going
etc.

S. COLERIDGE-TAYLOR
Op. 59, Nº 24



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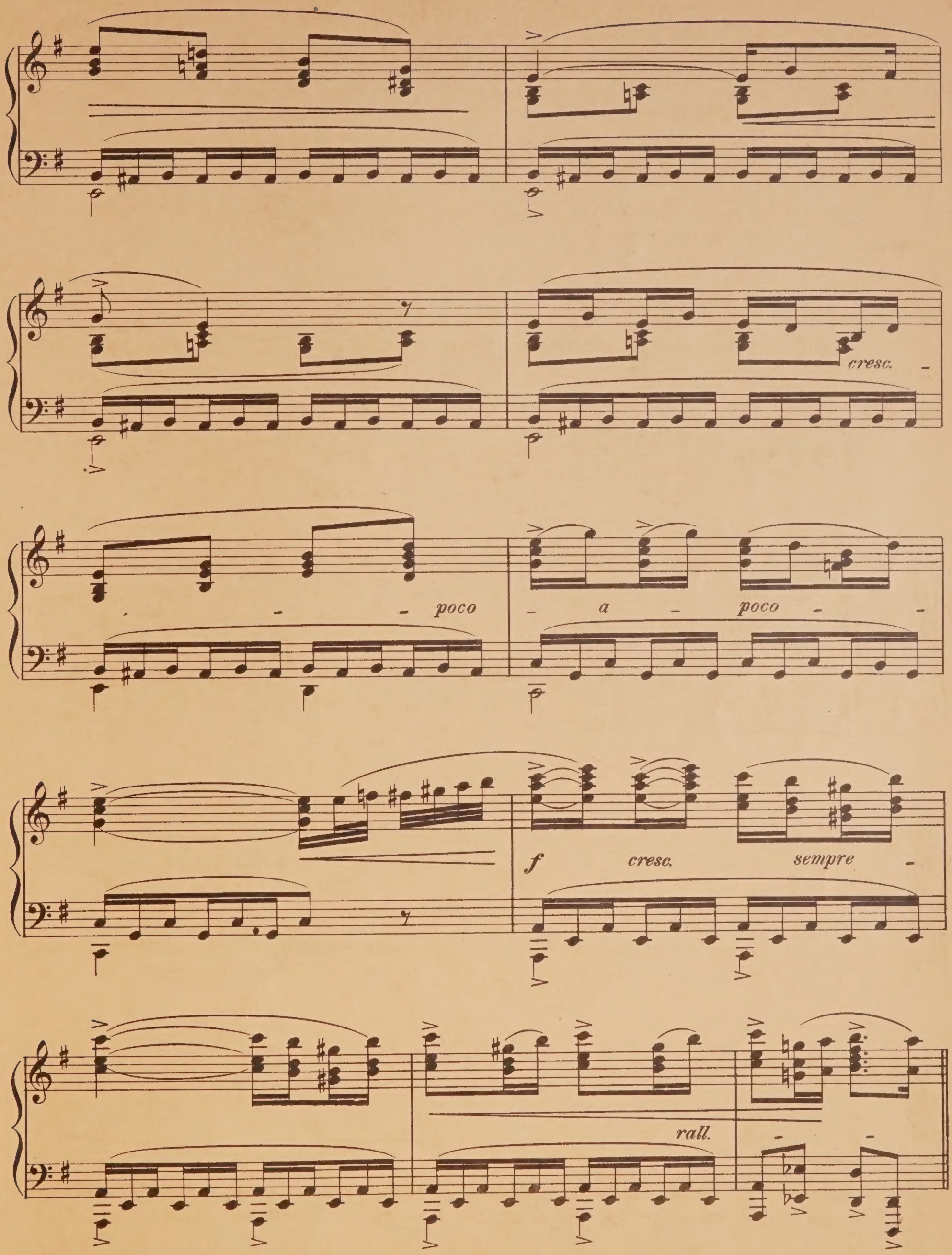
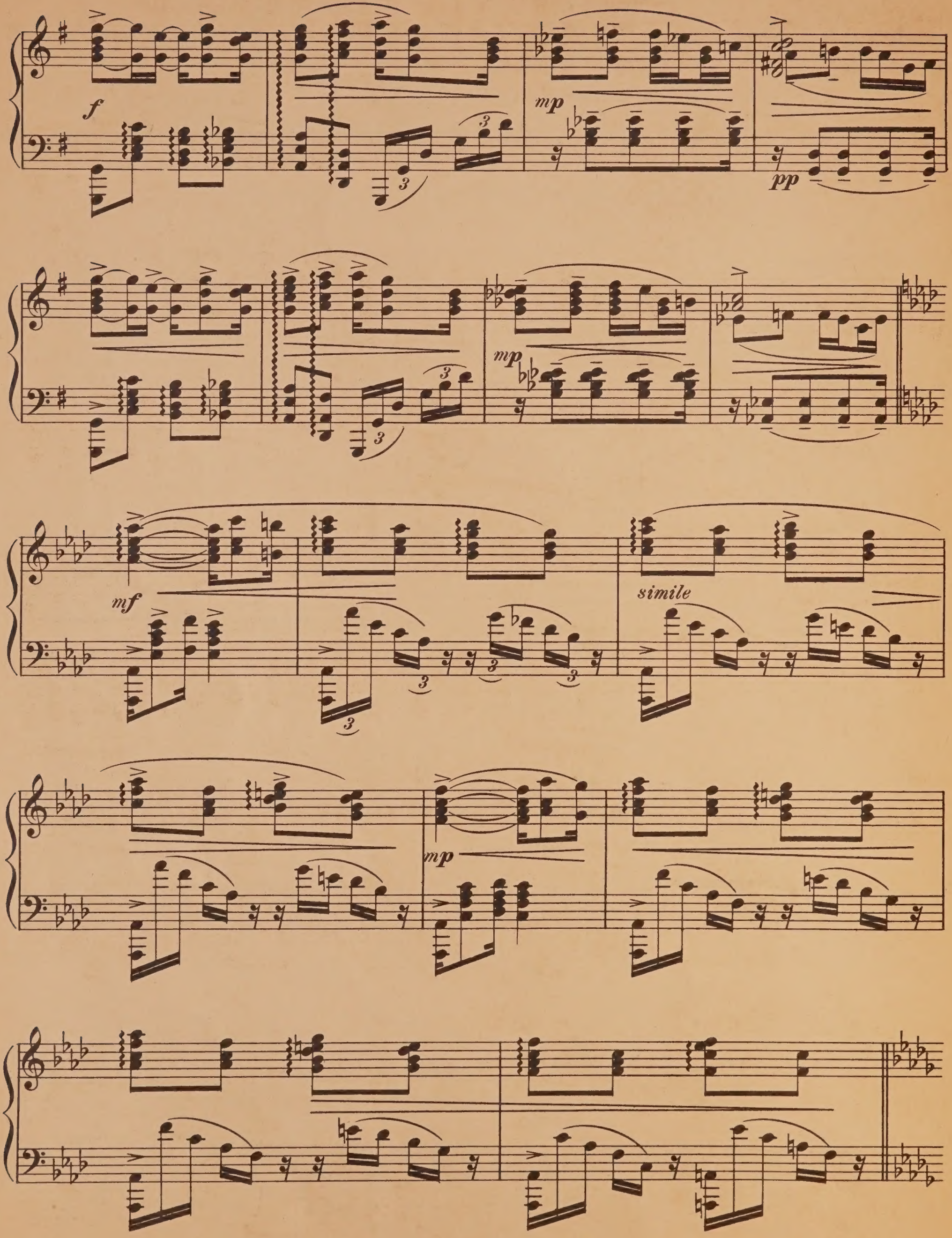
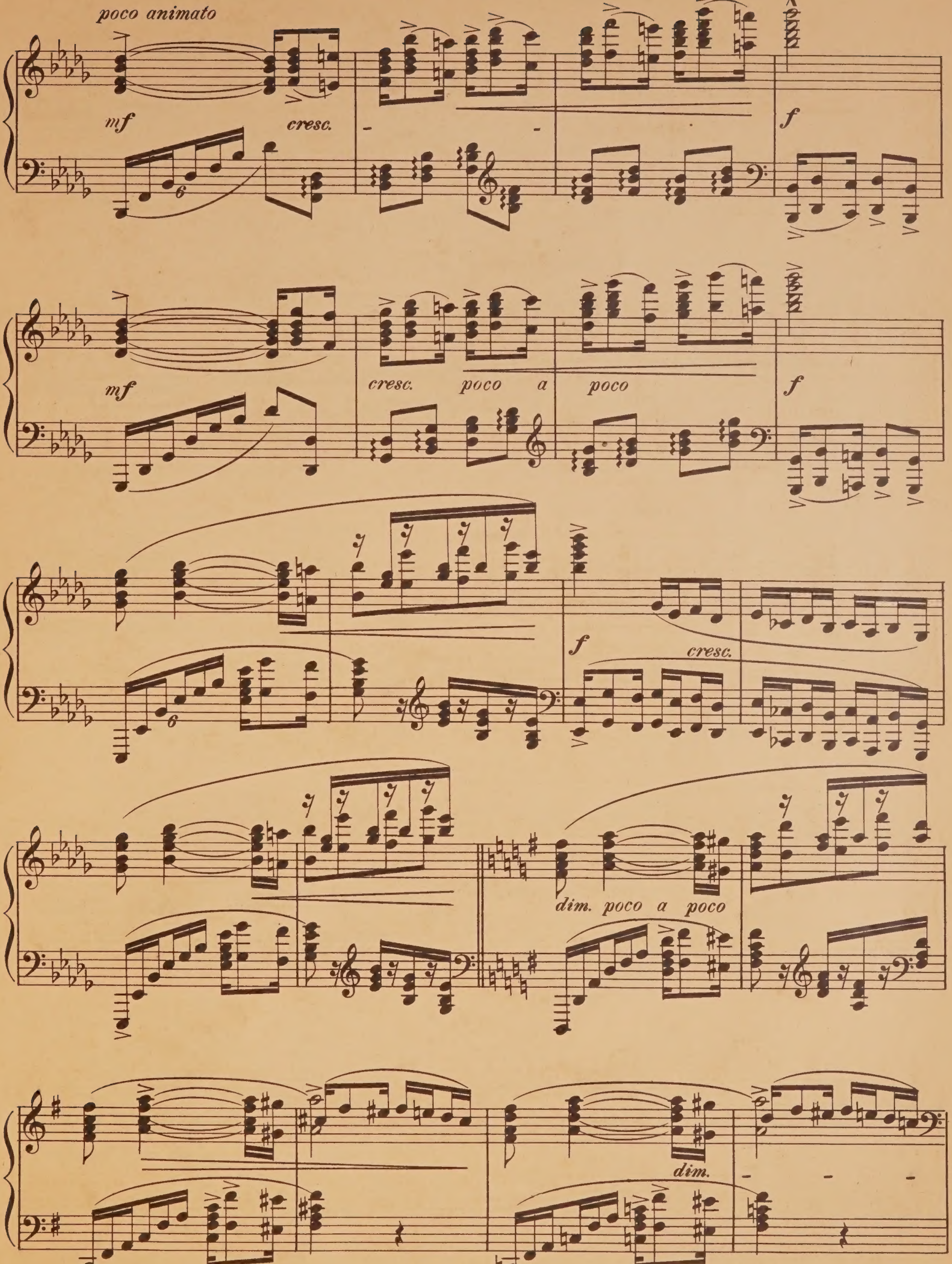
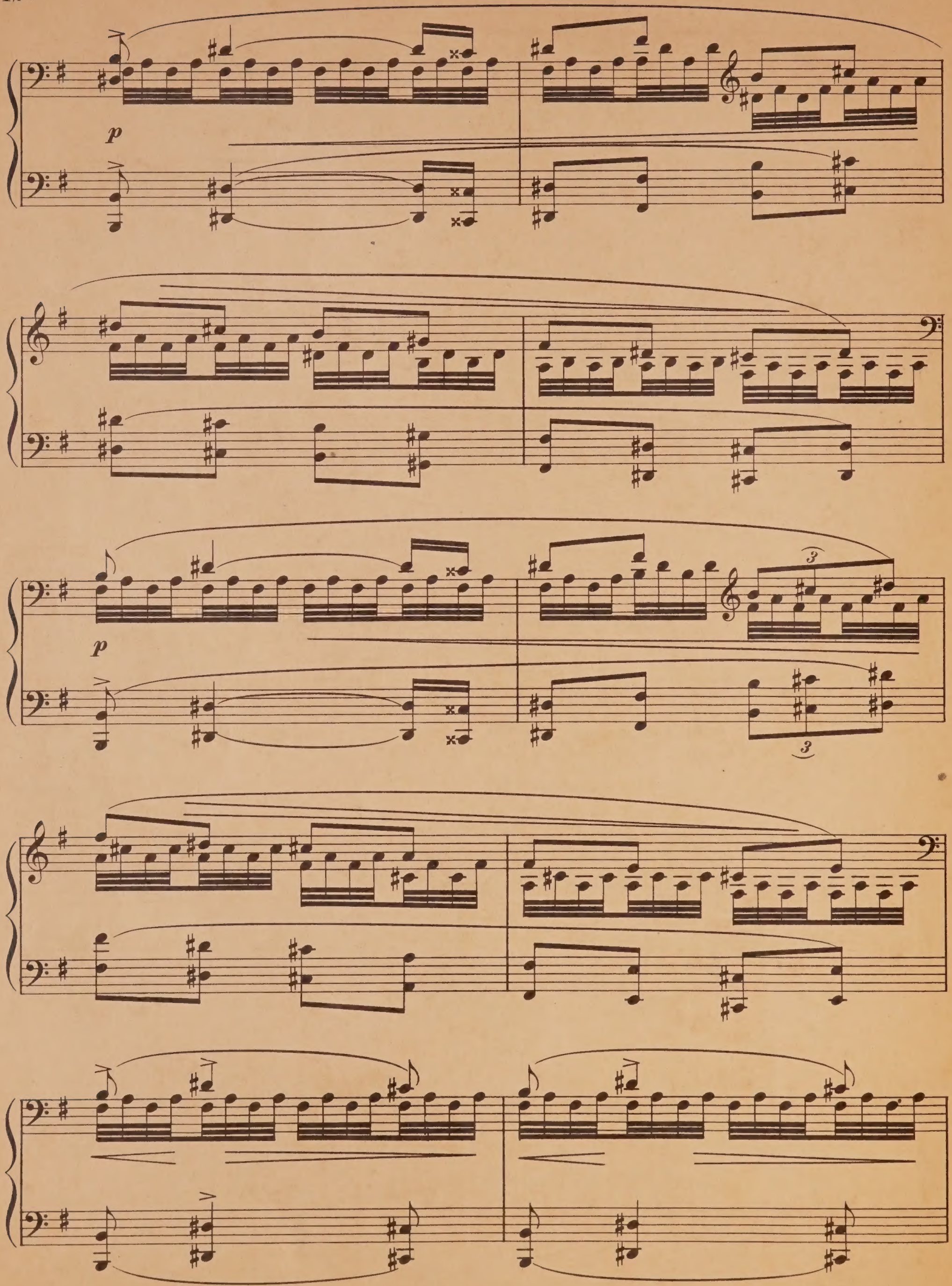
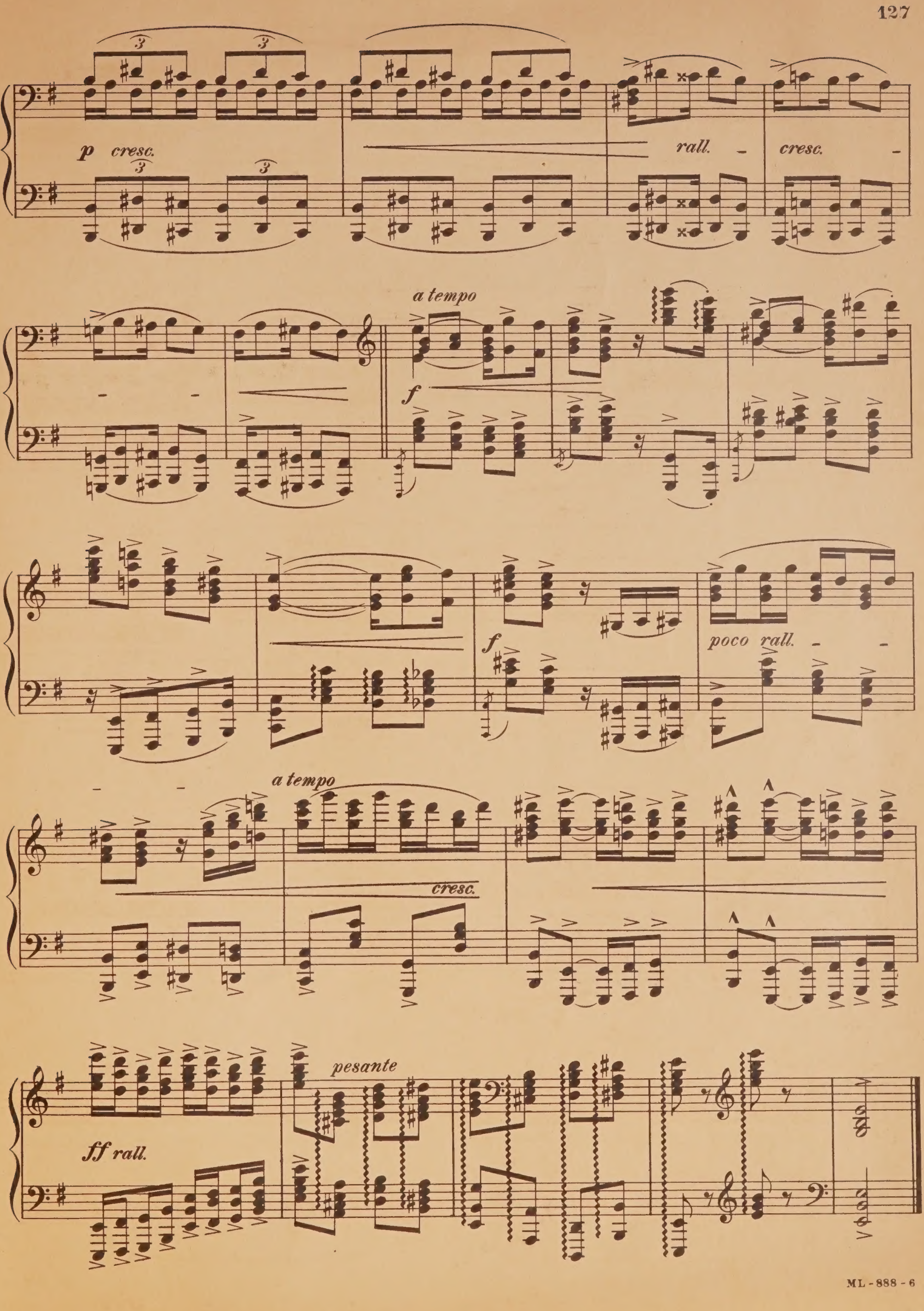

cresc.
poco
a
poco
f
cresc.
sempre
rall.


f
mp
pp
mp
mf
simile
mp


poco animato
mf
cresc.
6
f
mf
cresc. poco a poco
f
f
cresc.
6
dim. poco a poco
dim.


p
3
p
3


p cresc.
rall.
cresc.
a tempo
f
f
poco rall.
a tempo
cresc.
ff rall.
pesante

706